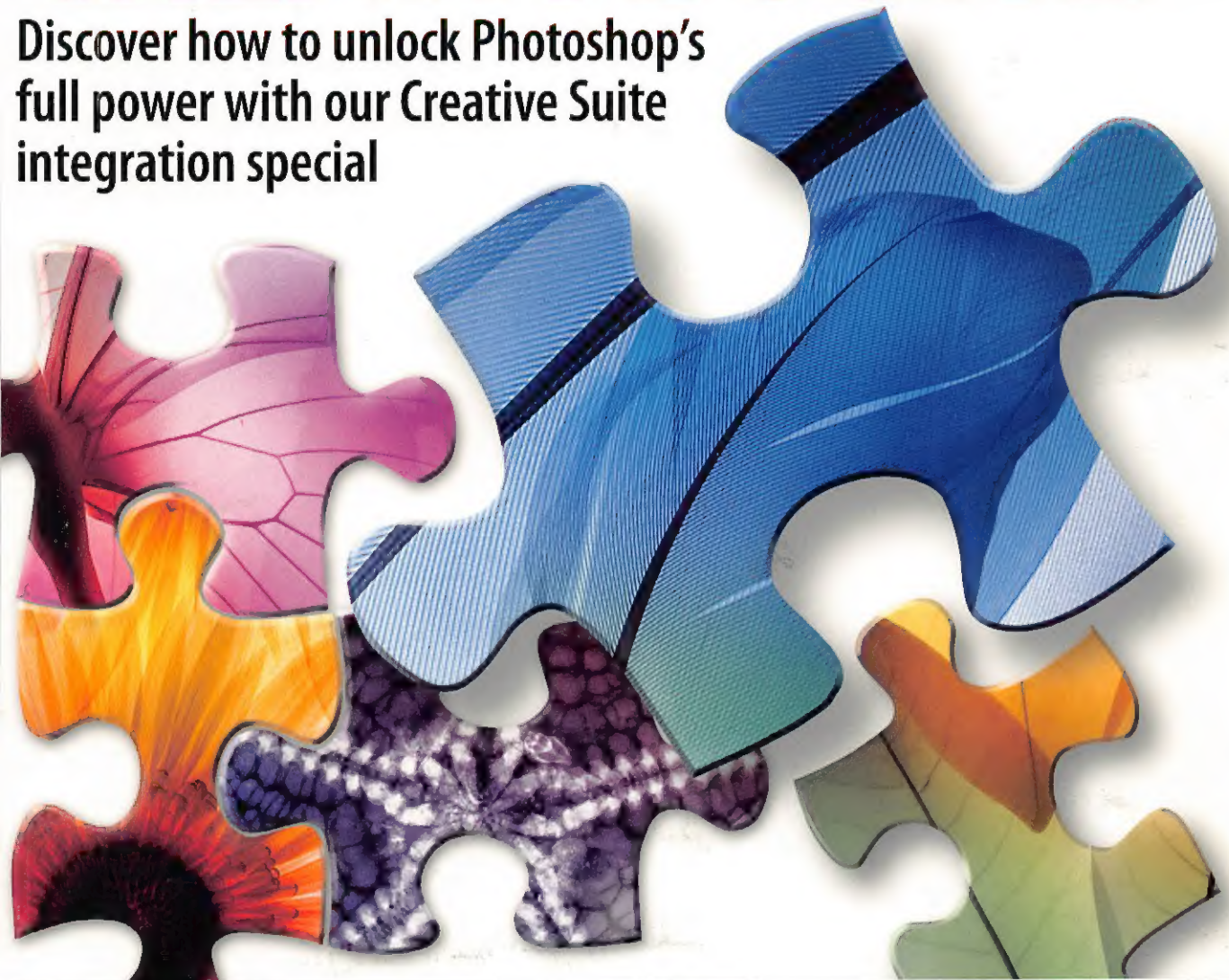


Photoshop

FocusGuide

CREATIVE SUITE

Discover how to unlock Photoshop's full power with our Creative Suite integration special



132 pages of easy-to-follow tutorials and expert advice to help you develop your Photoshop skills



Explore the power of CS2

Whether you're a newcomer or want a refresher to brush up your basic skills, this Guide contains everything you need!

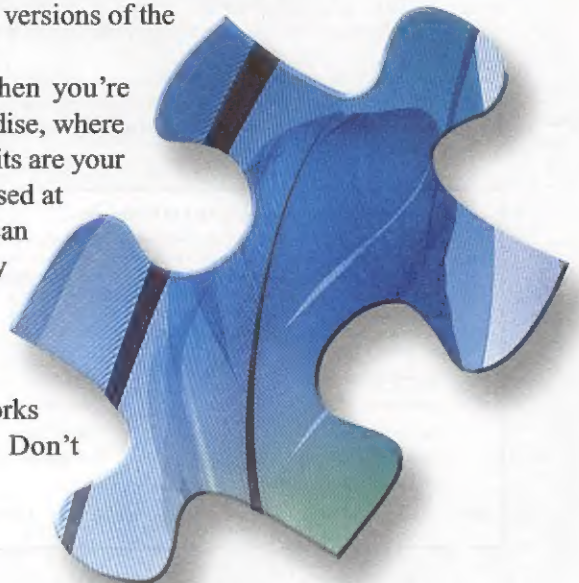
Adobe Creative Suite 2 contains all the digital imaging and design programs that you'll ever need. It's an incredible collection of some of the most powerful tools on the market, and whether you're designing for print or for the web, it will help you to unlock the creative genius within.

If you're already familiar with Photoshop you'll be able to skip the basics, and start discovering how your favourite image editor can integrate with Illustrator, InDesign and the rest of the CS2 suite – including GoLive if you have the Premium edition. If you're new to Photoshop, or indeed any of the CS2 programs, you'll find all the advice you need to get up and running, plus some cool tips and tricks to help you get the most out of them. To help you on your way we've included a 30-day trial version of Creative Suite 2 on our cover disc. We apologise to all our Mac-using readers that this is unfortunately only available for the PC this month.

As this Focus Guide is aimed primarily at Photoshop users who've never had the opportunity to explore the other programs included in Creative Suite 2, we'll take things nice and slow as we introduce you to the various elements. In the first chapters you'll be shown how to install the software, what the various programs can do. While this guide focuses on CS2, much of the information is also applicable to older versions of the Photoshop, and the other programs.

If you've never explored CS2 before, then you're about to enjoy a journey into a creative paradise, where the boundaries are removed and the only limits are your own imagination. You'll be pleasantly surprised at how easy these are to use, at how much you can get out of them, and at how much more they enable you to get out of Photoshop.

The Photoshop Focus Guides have been around for three years now, and soon we'll be exploring how seamlessly Photoshop works with digital photography in great detail. Don't forget to let us know what you want to see!





Future Publishing Ltd
30 Monmouth Street, Bath BA1 2BW
www.futurenet.co.uk
Tel 01225 44 22 44 Fax 01225 44 60 19

Editor **Tamsin Mackay**
digitalbookazines@futurenet.co.uk
Writer **Richard Wenkt**
Art Editors **Richard Jenkins**
Richard Llewellyn
Production Editor **Mike McNally**
Computer Arts Senior Editor **Paul Newman**
Video Tutorial Producer **Richard Wenkt**
New Media Co-ordinator **Trevor Witt**
New Media Editor **Simon Holland**
Production Co-ordinator **Diane Ross**
Marketing Manager **Fiona Tully**
Publisher **Kelley Corten**
Publishing Director **Dom Beaven**

www.myfavouriteitemagazines.co.uk

Distributed through the UK Newstrade by
Marketforce (UK) Ltd, 5th Floor, Low Rise Building,
Kings Reach Tower, Stamford Street, London, SE1 9LS
Overseas Distribution by **Future Publishing Ltd.**

SUBSCRIPTIONS & BACK ISSUES

If you have a query regarding a subscription or back issue, or would like to place an order, please contact our customer services team:

Telephone: +44 (0)870 837 4722

Email: customerservice@futurenet.co.uk

Printed in the EU

All contents © 2006 Future Publishing Ltd

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means without the prior permission of the publisher.

Websites mentioned in this publication are not under our control. We are not responsible for the contents of these sites or any changes or updates to them.

None of the information in this guide is intended as legal advice. The articles are for information purposes only.

Future Publishing is part of Future plc.

Future plc produces carefully targeted specialist magazines for people who share a passion. We aim to satisfy that passion by creating titles offering value for money, reliable information, smart buying advice and which are a pleasure to read. Today we publish more than 100 magazines in the UK, US, France and Italy. Over 100 international editions of our magazines are also published in 30 other countries across the world. Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).

Non-executive Chairman

Roger Parry

Chief Executive

Greg Ingham

Managing Director

Robert Price

Group Finance Director

John Bowman

Tel +44 1225 442244 www.futureplc.com

Bath • London • Milan • New York • Paris • San Francisco

We recommend that you always maintain an up-to-date backup of your hard disk data.

Future Publishing does not accept any responsibility for disruption, damage and/or loss to your data or computer system that may occur while carrying out procedures described in this publication.



Finding your way

Our handy icons hold the key to a wealth of additional information both in the Focus Guide and on the disc...

Where do you start? With so much to tell you about the various programs that make up Adobe Creative Suite 2, it's difficult to find enough room for all the information we want to pack in. That's why you'll find the sidebars that occupy the margins on each page so useful.

As you leaf through the pages, you'll notice that these sidebars are headed by a range of eye-catching symbols, to help you to identify exactly what kind of information

you're dealing with – for a guide to icon categories, see below. These hints and tips are always relevant to the topic that's being discussed, and will help you to master all the programs in CS2 that little bit faster.

Our writers are all experienced Photoshop experts who regularly contribute to our sister magazines, such as *Computer Arts* and *Digital Camera Magazine*, so you can rest assured that all the information they provide is both authoritative and thoroughly tried and tested.



On your DVD-ROM

Tutorial files, trial software, PDFs of our Issue 16 Modern Art and more besides are included on your DVD-ROM. Every now and then, we remind you of this by flagging-up the disc icon and listing the relevant disc contents for that page or chapter.



Take note

You'll find a number of these nuggets of knowledge scattered throughout this Focus Guide. They're crammed with useful information that complements the points being made in the main text perfectly.



Top tips

This indicates an expert tip. Anything sheltered beneath this icon is guaranteed to reveal a useful tip, or advice about Adobe Photoshop Elements' range of tools, options and features.



Watch out!

The 'skull and crossbones' sign means that you should proceed with caution. You'll find some important points outlined below this icon, which you should certainly take seriously.



Further information

We'd like to tell you absolutely everything, but there's just not enough space. Instead, we refer you to other useful resources – such as websites and specialist books – for further reading.



Links

When we refer to a website, we may pull out the web address in the sidebar to make it easier for you to read and remember.



Shortcuts

Carrying out common tasks again and again can get a little tedious. Our handy shortcuts show you how to perform these tasks with a few deft key-presses, saving you lots of time and effort.



Photoshop version

Where there are anomalies in the way that heritage or Elements iterations of the software handle particular tasks, or if certain tools are located in different places in the interface, this icon will alert you.

CONTENTS

1

Getting Started

INSTALLING AND EXPLORING ADOBE CS2

10

Adobe CS2 contains all the image-editing, graphic design and desktop publishing tools you'll ever need, and this Focus Guide will enable you to get the most out of them

INSTALLING ADOBE CREATIVE SUITE 2.....	12
REGISTRATION AND ACTIVATION.....	13
HELP AND SUPPORT.....	14
ACROSS THE BRIDGE.....	15
VERSION CUE CS2.....	16
HINTS AND TIPS.....	17

2

Photoshop CS2

IMAGE EDITING WITH ADOBE PHOTOSHOP CS2

18

Photoshop CS2 is the industry standard image editing package, but you can do a lot more with it than just retouch your photos. Here's a quick guide to its main features

INTRODUCING PHOTOSHOP CS 2.....	20
SAVING AND LOADING.....	21
CONFIGURING THE PREFERENCES.....	22
CONVERTING RAW FILES.....	23
COMMON PHOTO PROBLEMS.....	24
FIXING PHOTOS.....	25
WORKING WITH SELECTIONS.....	26
WORKING WITH LAYERS.....	27
WORKING WITH TEXT.....	28
LAYER STYLES.....	29
THE BRUSH TOOL.....	30
CREATING AN ONLINE PHOTO GALLERY.....	31
THE LIQUIFY FILTER.....	32
PHOTOSHOP FILTERS.....	33
CREATING ANIMATIONS.....	34
AUTOMATING PHOTOSHOP.....	35



ImageReady CS2

POLISH YOUR IMAGES WITH IMAGEREADY

36

ImageReady is one of the less-appreciated tools in the Creative Suite 2 package, but once you understand just how useful it is you'll find that it'll become a key part of your workflow.

INTRODUCING IMAGEREADY CS2.....	38
PREPARING IMAGES FOR EMAIL.....	39
OPTIMISING FOR THE WEB.....	40
WORKING WITH SLICES.....	41
CREATING ROLLOVERS.....	42
SAVING FILES FOR FLASH.....	43



Illustrator CS2

DRAWING AND PAINT WITH ILLUSTRATOR

44

Illustrator is the favoured tool of many digital artists and designers. You can use it to create imagery for all kinds of CS2 projects, and in this chapter we'll show you how to get started

INTRODUCING ILLUSTRATOR CS2.....	46
TEMPLATES.....	47
VECTOR VS BITMAP.....	48
WORKING WITH PATHS 1.....	49
WORKING WITH PATHS CONTINUED.....	50
GRADIENTS AND FILLS.....	51
WORKING WITH BRUSHES.....	52
WORKING WITH TEXT.....	53
LAYERS IN ILLUSTRATOR.....	54
WORKING WITH LAYERS.....	55
FILTERS AND EFFECTS.....	56
USING FILTERS AND EFFECTS.....	57
INTRODUCING LIVETRACE.....	58
DRAWING IN 3D.....	59



InDesign CS2

PAGE LAYOUT AND DTP WITH INDESIGN

60

From home-made pamphlets and flyers to magazines and books, Adobe InDesign CS2 is the complete page layout and text editing tool for any desktop publishing project

INTRODUCING INDESIGN CS2.....	62
WELCOME TO DTP.....	63
USING INDESIGN TEMPLATES.....	64
WORKING WITH TEXT.....	65
PLACING TEXT.....	66

CREATING TABLES.....	67
PUTTING IT ALL TOGETHER	69
PREPARING FOR PRINT	70
ELECTRONIC PUBLISHING.....	71
INDESIGN PREFERENCES.....	72
UNDERSTANDING COLOUR	73



GoLive CS2

DESIGNING FOR THE WEB WITH GOLIVE CS2

74

Adobe GoLive enables you to create stunning websites easily. We'll show you how you can use it to do everything from designing your pages to uploading them to the web-

INTRODUCING GoLIVE CS2	76
GoLIVE TEMPLATES	77
WEB DESIGN BASICS	78
MORE ABOUT WEB DESIGN	79
BASIC PAGE DESIGN	80
ADDING ELEMENTS.....	81
AN INTRODUCTION TO CSS.....	82
WORKING WITH CSS.....	83
WORKING WITH JAVASCRIPT	84
WORKING WITH DHTML.....	85
CHECKING YOUR WEBSITE.....	86
PUBLISHING YOUR SITE	87
DESIGNING FOR MOBILES	88
GETTING MORE FROM GoLIVE CS2	89



Adobe Acrobat 7

SHARE YOUR DOCUMENTS WITH AROBAT

90

Adobe Acrobat may seem like the odd program out among the design powerhouses of Creative Suite 2, but it's a very useful – and versatile – tool for sharing your documents

INTRODUCING AROBAT 7.....	92
CREATING PDFs FILES	93
MORE ABOUT PDFs.....	94
MARKING UP PDF FILES	95
SECURING PDF DOCUMENTS.....	96
WEB TO PDF	97
CREATING PDFs WITH A SCANNER	98
DISTILLER.....	99



CS2 extras

ADDITIONAL SOFTWARE AND FEATURES

100

There's more to Creative Suite 2 than the mainstream programs we've already looked at – here's how to get the best from the rest of the package's applications and features

LIVECYCLE DESIGNER.....	102
MORE ABOUT LIVECYCLE DESIGNER	103
ADOBE STOCK PHOTOS.....	104
MANAGING PLUG-INS	105
USING VERSION CUE	106
CREATING BACKUPS	107
MANAGING FONTS.....	108
EXPLORING EXTRA CONTENT.....	109



CS2 exclusives

NEW TOOLS AND FEATURES IN CREATIVE SUITE 2

110

Fantastic new features across all the programs make this release of Creative Suite more powerful and versatile than ever. Here's our handy reference guide to what's new in CS2

PHOTOSHOP FEATURES.....	112
RAW AND HDR IMAGES	113
ILLUSTRATOR CS2.....	114
INDESIGN CS2	115
GO LIVE CS2.....	116
ACROBAT 7 PROFESSIONAL	117
VERSION CUE.....	118
ADOBE BRIDGE	119
USING THIRD-PARTY PLUG-INS	120
LIVE UPDATES.....	121



Essential Information

CD PAGES AND RESOURCES

122

Your essential guide to the software on your bonus CD – plus our handy glossary and details of what essential Photoshop trickery you can look forward to in next month's packed issue

CD DETAILS	122
NEXT MONTH.....	126
GLOSSARY	127
INDEX.....	129

Chapter 1

INSTALLING AND EXPLORING ADOBE CS2

In this chapter...

- ☐ *Install and activate Creative Suite 2*
- ☐ *Find out where to get help and support*
- ☐ *Take a tour of the Adobe Bridge project browser*
- ☐ *Find out how Adobe Version Cue can help you organise your work*

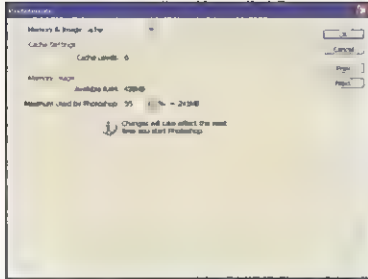
Adobe CS2 contains all the image-editing, graphic design and desktop publishing tools you'll ever need, and this Focus Guide will enable you to get the most out of them

Adobe's Creative Suite 2 is a major step forward in digital imaging and design software – it's a fully integrated solution for photo editing, illustration and page layout. CS2 includes the definitive set of tools for creating both printed and digitally distributed projects, with extra features that make it easy to switch between different media, and you can add tools for electronic publishing and web design. There's also a wealth of extra content, which is included on two CDs; if you take the time to explore these you'll find all kinds of useful extras, including fonts, sample projects, technical reference materials and additional

help files, all of which will enable you to get up and running with the software in no time.

Version variations

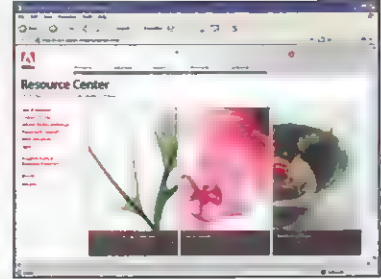
Creative Suite 2 comes in two editions: Standard and Premium. The Standard edition includes Photoshop CS2, Illustrator CS2 and InDesign CS2, and a set of extras that include Adobe Bridge, Version Cue and Stock Photos. This edition is ideal for design projects that will ultimately be printed, although InDesign CS2 also has PDF creation facilities. The Premium edition adds the GoLive CS2 web editor and the Acrobat Professional PDF creation



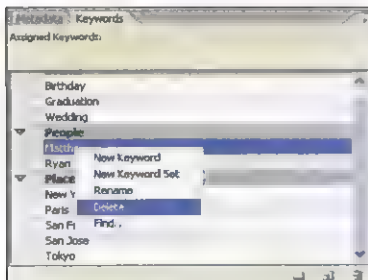
Page 12 Check that your system is CS2-ready, and install the software



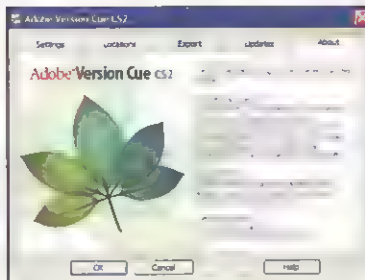
Page 13 Learn how to activate CS2 beyond the demo option



Page 14 Discover the Adobe Resource Centre and other help options



Page 15 Use the powerful Adobe Bridge feature to browse your CS2 files



Page 16 Use Version Cue to keep track of different versions of your projects



Page 17 We give you some tips on how to start working effectively in CS2

tool, both of which are ideally suited to electronic and web publishing projects, and which can also integrate with word processors and other office tools that aren't part of Creative Suite 2; this version also incorporates design tools that enable you to create media content for mobile phones. Whichever version of CS2 you choose, this Focus Guide covers all the major features, and in the following chapters we'll look at the components in detail.

New features

In this opening chapter we'll show you how to install CS2, and how to use the activation feature to turn off

the 30-day demo mode. We'll also take a look at some of the key features that are included in the package. We'll show you how to use the Adobe Bridge file and project browser, which makes it easy to organise both individual documents created in any of the programs, and entire projects. We'll also introduce you to Version Cue, a project management tool that makes it easy to handle complex documents that go through many revisions.

Creative Suite 2 comes with a host of help features and tutorials, and we'll show you how you can access these, as well as other more advanced resources.

Installing Adobe Creative Suite 2

Installing Creative Suite 2 isn't difficult, but you'll need to check the system requirements first



Time to upgrade?

If you're using an older operating system – OS 9 on the Mac, or Windows 9x or ME on the PC, you won't be able to run CS2; you'll need to upgrade to a newer OS. You can check the full system requirements at www.adobe.com/products/creativesuite/systemreqs.html.

Any recent PC or Mac should be capable of running Creative Suite 2, although, needless to say, the faster and more powerful your machine, the more you'll be able to get from the software. The outline specification is a recent processor – PIII or P4 on the PC, G4 or G5 on the Mac, 512MB or more of RAM, 4GB of disk space, and a 1,024x768 monitor. The more RAM you have, and the faster your processor, the better, and hard disk space is also very important; you

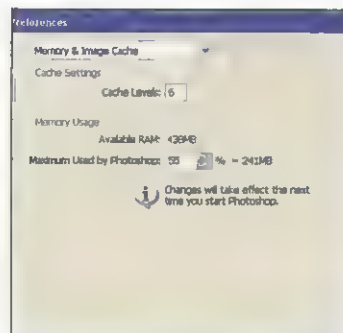
should have an extra disk for storing source, working and finished files, and, ideally, another internal or external backup disk of 250GB or more to keep copies of your work, just in case.

Installation is very simple – just insert the first CD, and swap in the other three CDs when you're asked to. The process takes 15-20 minutes on a fast machine, and around twice that on a slower one. The most complicated part of the process is choosing your local language.

THANKS FOR THE MEMORY

Nothing speeds up performance like extra RAM

If you want to get the optimum performance from CS2 it's crucial that your machine has sufficient RAM. If you don't have enough RAM, Creative Suite 2 will swap files out to the hard disk, which will slow down performance drastically. For simple photo editing of small files of a few megapixels or so, you can get by with 512MB; for more advanced editing you need at least 1GB, although 2GB is preferable. Note that operating systems such as Windows XP, and Mac OS 10.2.8 and earlier, can only access 2GB of RAM, although a 3GB boot switch is available for Windows XP. On Windows XP Professional 64-bit, and the new Windows Vista OS, the limit is 3GB, and Mac OS 10.3 users can use up to 8GB.



There's more about configuring the memory and disk usage options in Photoshop on page 22

Registration and activation

You have to do one, but you don't have to do the other – although it's a good idea

When you install Creative Suite 2 for the first time you get a 30-day free trial period. All of the features are fully unlocked for this trial period, and you can use the software in the usual way. To extend this period, you'll need to go through the activation procedure by selecting the Activation menu entry inside any of the component packages – it's usually under the Help menu header. Activation doesn't send important information about your computer to Adobe; it only sends a key number

to them, based on your serial number. The easiest way to activate is online, following the Activation prompts – but you can also activate over the phone using the phone number that appears in the dialog.

Registration is an optional process. It lets Adobe know that you own a copy of Creative Suite 2, and lets you opt-in for product update news. There are rewards for registration – you can choose a copy of a free professional font, some magazine back issues, or extra tutorial files.



Bug report

Certain computers, especially those with RAID arrays, docking stations, or a lot of externally connected hardware, suffer from an activation bug. If CS2 tries to activate every time you run it, contact Adobe Technical Support and ask for a patch. Manual phone activation can sometimes fix the problem too.

TRANSFERRING ACTIVATIONS

Upgrade your hardware and move activation to a new machine

Activation transfers are one of the less well-known features of Creative Suite 2. You're legally allowed to activate CS2 on two machines, one desktop and one laptop, but of course users sometimes buy new machines, or upgrade their hardware. Activation transfer solves the problem – using this feature, you can save an activation on a new machine. You can repeat this process indefinitely, although of course the activation on the old machine will stop working after the transfer. Sometimes, if you upgrade an old computer with a new motherboard, processor and hardware, the old activation will no longer work; you can get round this with a temporary installation and activation on an old machine.



Make sure you save any open files, as you won't be able to save them after activation has been transferred!

Help and support

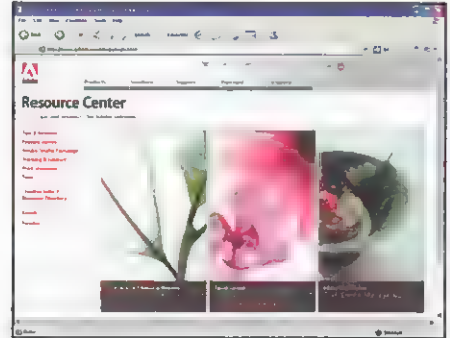
There's no shortage of help available to CS2 users – here's our guide to getting assistance



Online resources

You can find the Resource Center at www.adobe.com/studio/main.html, and the Support Page at www.adobe.com/support/main.html.

You'll be delighted by the vast range of help options that come with CS2. There's the usual F1/Help menu that you'd expect, but that's just the start. CS2 can seem daunting to newcomers, but there's an impressive level of free help offered right from the start. It's well worth taking the time to explore all of the options, and we've listed them for you below. If you get stuck, or need to ask a question, you'll almost certainly find the answers you need from at least one of these resources. They



The Resource Center offers a huge collection of free tips, tricks and creative ideas for every Adobe product, including those in CS2

not only include a vast amount of information, they're clearly written to make learning easy.



Extra help

Adobe also sells training material, offers expert fast-track customer support, and supports both CD/DVD and in-person training. However, you may find the free help and support is so good that you can manage without these paid-for services.

WHERE TO GET HELP

THE WELCOME SCREEN for most of the programs in CS2 is your first port of call. You'll see a range of links when you launch the software for the first time; follow these to access tutorials and online help.

PRESS F1 for access to a set of PDF help files that cover the entire CS2 range; there's a collection of searchable keywords to make finding what you want easier.

TUTORIALS are available both online and off, with walkthroughs and video animations that demonstrate key features.

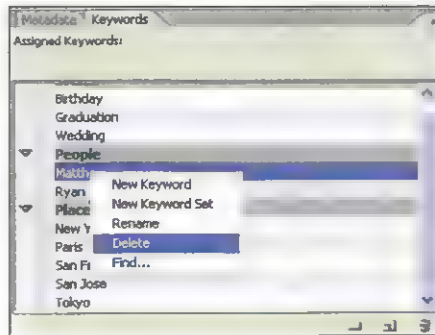
THE RESOURCE CENTER on the web is the central online repository of help for all Adobe products. You'll find hours of tutorials and extended help features.

THE SUPPORT PAGE is a central online starting point for links to forums, resources, downloads and other help materials.

Across the Bridge

The Adobe Bridge feature offers file browsing, preview and project management facilities

Browsing is an essential part of an efficient workflow, and the browser in Adobe Creative Suite 2 has been separated from the other tools and given its own special features. Unlike older Photoshop file browsers, Adobe Bridge can preview every kind of file that can be produced and edited in CS2. There's also direct support for camera RAW files, and simple editing operations, such as rotation. Under the menu options you'll find features for rating and tagging files, so that you can concentrate on the files relevant



The default keyword list is a little arbitrary, but it's easy to change. Right-click (Ctrl+click on a Mac) on it to add new entries, or delete old ones

to one project and ignore the rest. You can also use Bridge to examine and edit image metadata.



Metadata

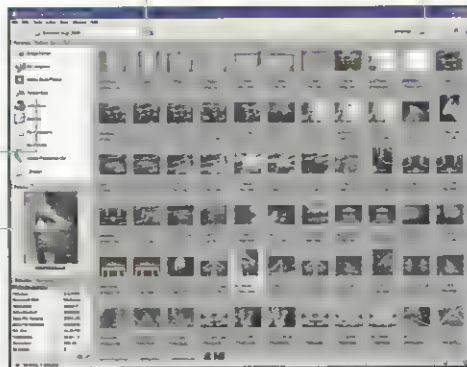
Metadata is information recorded within digital photos. Your camera records the date and time, and the settings used to take a picture, and you can also add details, such as your name and address and other project details. Explore the list shown in the Metadata window tab for more information.

THE BRIDGE INTERFACE

This folder menu shows useful folders, Favorites, and a list of the last few folders you've opened. Use it as a quick access tool.

You can customise the Favorites list by adding or deleting the names of project folders. The Folders tab shows a standard file list.

The preview window shows a larger version of a selected file. Click on the drag divider at the right to resize this.



You can filter files by tags and rankings here, while the Edit > Find menu offers more sophisticated searches. You can also rotate and delete images.

The main browser window shows all the files in the current folder or search. Use the Label menu to rank and rate files.

The Metadata and Keyword windows show important information about each image, which can be useful when you're organising files.

Version Cue CS2

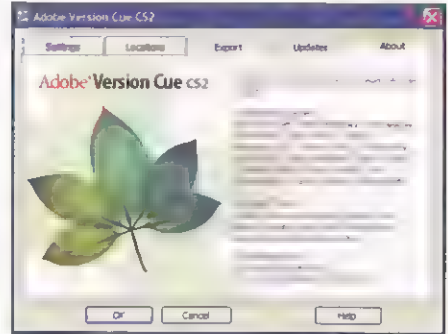
Keep track of complex or collaborative projects as they evolve through different edits



Finding Version Cue

Version Cue CS2 runs in the background, so you won't find it listed next to the other tools in CS2. Instead, it installs itself as a system tray item in Windows XP, and in the dock in Mac OS X. When used in the simplest way, it doesn't require a great deal of configuration, and the default settings will usually be sufficient. If you want to make use of its advanced features, you'll find a detailed guide on page 106.

Version Cue CS2 is a tool that can be easy to underestimate. It comes into its own in busy offices, where many people are contributing to a single project, but it can be almost as useful on a smaller scale, for creatives and designers working on their own. Version Cue enables you to track multiple versions of files, share comments and create comps at key stages of projects. This is usually overkill for a simple project like tidying up a photo, but if you're creating a website you may want the option to make changes in



Use the Version Cue CS2 control panel to start and stop Version Cue, depending on whether or not you want to use it

the graphics and the layout, or the option to save alternative versions for comparison.



Turn it off

If you don't use Version Cue CS2, it's a good idea to turn it off altogether, as it uses 128MB of memory, and can clutter up your system tray or dock. To turn it off load the control panel and select the Off option, then make sure you untick 'Turn Version Cue CS2 On When the Computer Starts.' If you need it in the future, you can always start it manually.

VERSION CUE ELEMENTS

WORKSPACES are disk locations that contain projects. You can store a workspace on a local disk, or on a remote network disk that everyone in a group can share.

PROJECTS are complete collections of all the media, assets and other items that make up a project. You can create a project within any of Creative Suite 2's programs.

VERSIONS are stages in the development of a project. Versions can be arranged sequentially, so they become more finished as an open template is filled in, or in parallel, with different versions showing different creative interpretations of a brief.

FILES are individual elements in a project. So a website will be made of images, text and layout information, which will be collected in different files. With Version Cue you can still change files individually.

Hints and tips

To conclude this chapter, here are a few ideas that should help you get more out of CS2

Trying to master the whole of Creative Suite 2 in a couple of afternoons can be a fairly daunting prospect. Getting to expert level with all of the elements is more likely to take at least a year of hard work and practice, but you don't need a full frontal assault to start getting results. A better approach is to start on small projects, and build on these; you don't need to be an expert in InDesign CS2 to design a newsletter, or in GoLive CS2 to design an impressive website. Throughout this Focus Guide we'll



You can learn a lot by clicking the links on the welcome pages – you'll be able to access free tutorials and exclusive web extras

be offering shortcuts and tips wherever we can, to help you start producing great work fast.



The safe option

Backups are an essential part of any project. There are no dedicated back-up facilities built into CS2, but making backups doesn't have to be complicated. The easiest option is to buy an external hard drive, and use it to store copies of your files. There's more about backups on page 107.

PUTTING IT TOGETHER

ADOBE HELP searches bring up a list of apparently disconnected topics. You can see where they fit into the bigger picture by selecting a topic, and using the back arrow in the help browser to show a category view.

INTEGRATION is the best way to use Creative Suite 2. You can use each program on its own, but the improved integration in this version of Creative Suite makes it easier to move files between programs, using the specialised tools in each to get the best results.

GET ORGANISED with your projects before you start work – if you don't you'll quickly end up with confusingly named files and projects scattered all over your computer. If you design a consistent filing system that works for you, you'll be able to work more efficiently, and find old work quickly.



Too much information

You could spend hundreds of pounds on weighty volumes explaining how Creative Suite 2 works, but realistically, you shouldn't have to bother. Unless you need a specialised introduction to some of the more obscure or technical features, you'll be surprised at how far you can get by combining this Focus Guide with the built-in help and support features, other online resources, and some good old-fashioned trial and error.

IMAGE EDITING WITH ADOBE PHOTOSHOP CS2

Photoshop CS2 is the industry standard image editing package, but you can do a lot more with it than just retouch your photos. Here's a quick guide to its main features

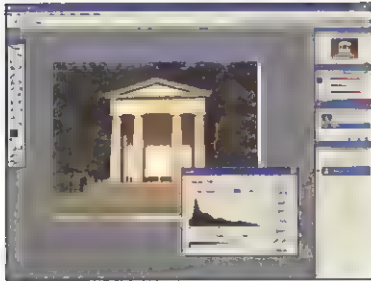
Photoshop has become a legendary product – almost everyone who has a computer will have heard of it, and will have some experience of what it does. The latest version, CS2, boasts some great new features, as well as improved integration with the other tools in the CS2 collection.

Photo editing has always been Photoshop's point of entry, and remains its most compelling and attractive feature. It offers a complete replacement for the darkroom, with tools that aren't just easier to use, but are also faster and more powerful. Photoshop CS2 includes a new RAW file editor,

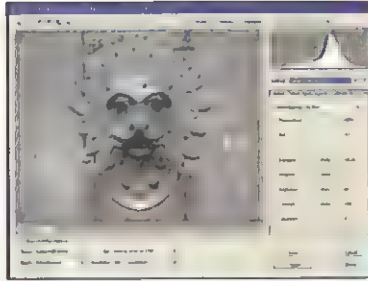
with more sophisticated processing options, and broader support for the newest digital cameras. All the familiar photo editing and retouching tools are included, along with some new ones, enabling you to do everything from correcting common photo problems to copying elements from one image and pasting them into another.

Text and painting

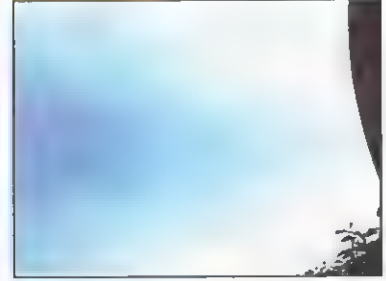
But Photoshop isn't just a photo tool. Its text layout and labelling features enable you to create eye-catching effects that can be used for posters and newsletters, while the drawing and painting tools are



Page 20 Take a tour of the Photoshop interface, and learn to work efficiently



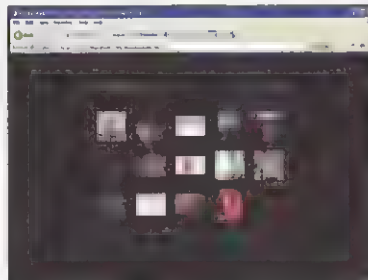
Page 23 Import your digital photos, using the RAW option for top quality



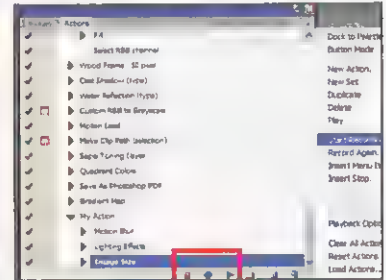
Page 24 Learn to identify common photo problems – and fix them fast



Page 28 Discover Photoshop's vast range of lettering and labelling effects



Page 31 Find out how to create a web gallery to show off your photos



Page 35 Make light work of repetitive tasks using the Actions palette

equally effective for creating stylish graphic designs or emulating fine art. These features work effectively enough with a mouse, but really come to life when you use a graphics tablet and stylus.

The collection of filters that comes with Photoshop includes artistic effects that simulate watercolours, oils, and other media. The Filter menu also includes photo retouching options, such as blurring and sharpening, and specialised tools such as video compatibility effects, and you can expand your options by downloading and installing third-party plug-in filters – see page 120 for details. By building up your

artwork in layers you can create complex images with multiple elements, and retain the flexibility to edit your work at any time.

On the web

Whether you're creating an online photo gallery, preparing images for your own website, or creating animations and other special effects, Photoshop includes all the tools you need to do the job. The Animation palette, which is new to Photoshop CS2, makes it easy to bring your web imagery to life, while the automated Web Photo Gallery option is a simple and fast way to showcase your work online.

Introducing Photoshop CS 2

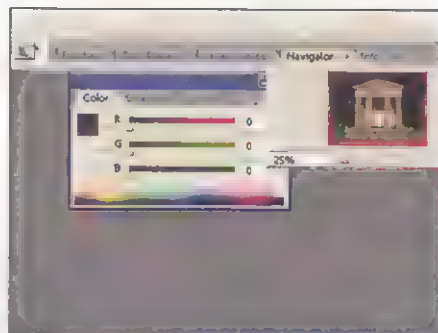
The Photoshop interface remains a classic – here's a quick guide to finding your way around



Two into one

To speed up your Photoshop work, you might want to consider a dual-monitor set-up. You can keep the image you're working on in one view, and show the various palettes and menus in the other. The second monitor can have a lower resolution of 1,024x768, so you can create a set-up like this quite cheaply.

Considering how much Photoshop CS2 can do, the interface is surprisingly simple and intuitive. You'll find most of the features you need under the main menu headings – basic image editing options are under the Image menu, layer options are under the Layer menu, and so on. What's less obvious is that the interface is highly customisable. The palettes can be arranged to suit your own way of working, so you can keep the tools you use most often to hand while storing the rest out of sight. Once



Click the arrow on a palette's tab to open the palette menu, and select Dock to Palette Well to store it at the top-right of the workspace

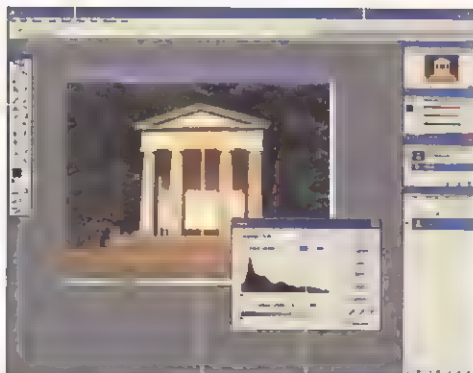
you've got a layout you're happy with, save it by choosing Window > Workspace > Save Workspace.

THE PHOTOSHOP INTERFACE

The tool options bar contains menus and numeric fields for configuring the selected tool. You'll often be asked to confirm an edit here.

Tools are selected from the toolbar. Most compartments contain more than one tool; click and hold on the displayed tool to see the alternatives.

The preview window shows the image you're working on. Use the Hand and Zoom tools to scroll and magnify the image, or use the Navigator palette.



The docking well at the top-right of the interface is used to store palettes that you're not currently using.

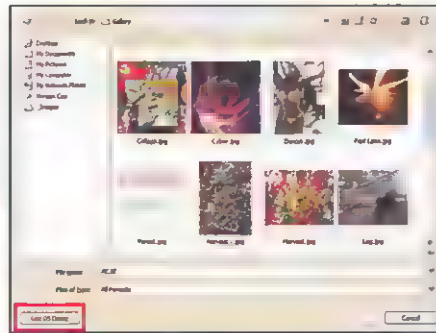
Palettes are grouped together by default; to display a palette, click on its tab. You can rearrange the palettes to create your own customised workspace.

Editing windows, such as this Levels dialog, appear when you select the relevant command. Most dialogs include auto-preview and Cancel/OK options.

Saving and loading

With Photoshop, you have a choice about how to save and load files. Here's a handy guide...

You might think that there would only be one or two kinds of file types for photos and images. In fact there are more than 50, and Photoshop can save and load most of them, but dealing with the list that appears when you're saving a file can be a baffling experience for the uninitiated. The good news is that only a handful of file types matter, and you can ignore the rest. The key point is to understand that you should always work in a format such as PSD, or sometimes TIF, as these formats maximise quality. You



When loading and saving files, experiment with the use OS/use Adobe dialog options to see which you feel most comfortable with

can create an output JPEG to use on the web, or send in an email, from a master copy in one of these formats.



Other file types

You can ignore many of the file types you'll see listed in the Save dialog. They're mostly included for historical reasons, or occasionally for professional print applications. RAW files, produced by digital cameras, are a special case – see page 23 for more on working with these. There are also specialised formats for use on the web, which can be created using ImageReady, and we'll look at this program in the next chapter.

MASTERING FILE TYPES

JPEG files are optimised for use with email and on the web. JPEGs are compressed, which means some image data is thrown away to reduce the file size. When you save a file you can set the level of compression.

GIFs are sometimes used on the web. This used to be a popular format for still images, but now GIFs are most often used for web animations.

PSD is Photoshop's own format, and preserves the maximum level of useful information in a file. Save files as PSDs while working on a project, and when archiving afterwards.

TIF is often used as a professional format for sharing images. This format compresses files without reducing image quality, but there may be compatibility issues loading compressed TIFs into other software.

BMP is occasionally used for compatibility with older software.



Files and layers

PSD files are the only ones that reliably support Photoshop layers, so if you're working with layers, **always** save your project in this format. When you reload the file all of the layers together with their settings, such as blending modes, will be intact. TIFs can also support layers, but they won't necessarily preserve all the settings.

Configuring the Preferences

The Preferences options are the key to using Photoshop quickly and effectively



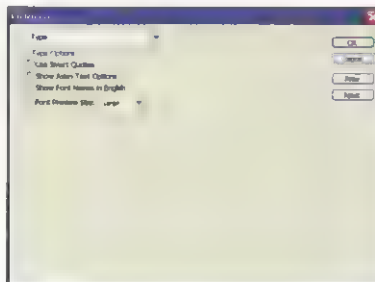
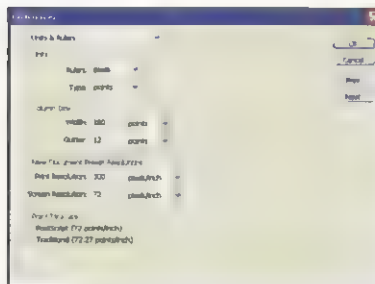
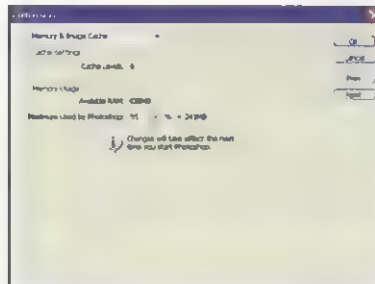
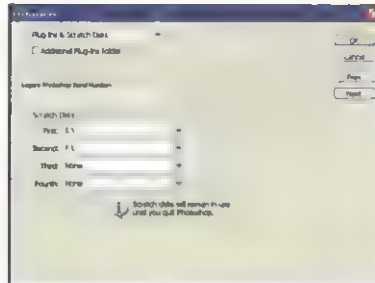
Lost and found

In earlier versions of Photoshop you had the option to save your Preferences settings. In CS2 they're saved automatically when you exit Photoshop, and reloaded the next time you run it. Note that changed memory settings won't become active until after you quit and restart.



Scratch disks

Scratch disks should ideally be fast hard disks – so don't use external drives – that are separate from both the main system disk and the disk your images are on. No matter how fast they are, they're much slower than working entirely in memory, so for maximum speed add as much memory to your system as it can use.



Select **Edit > Preferences (Photoshop > Preferences on a Mac)**. These settings control how Photoshop uses memory and disk space, and hence how responsive it is. There are also less important cosmetic settings. In the Plug-Ins and Scratch Disks section you can set up scratch disks – see the sidebar – and access plug-in libraries from earlier versions of Photoshop.

The **Memory & Image Cache** setting can make a dramatic difference to performance. Increase the **Maximum Used** by Photoshop setting to give Photoshop as much memory as it can use before the rest of your system slows down; 75% is probably the optimum setting. The image cache stores file previews on disk; enter a lower **Cache Levels** value if you're pushed for disk space.

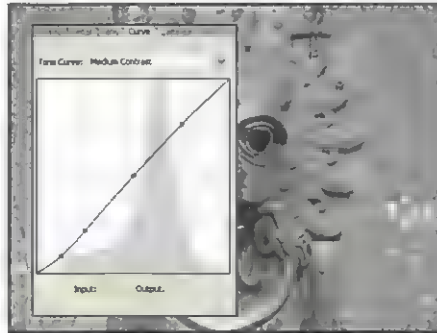
Units & Rulers controls how some of the resizing dialogs appear in Photoshop. The most useful units are either centimetres or pixels for rules, and points for type, although you can change these if you have special requirements. Print and screen resolutions default to industry-standard 300dpi and 72dpi, and you shouldn't change these settings without a very good reason.

The **Type** preferences dialog may not look like it does much, but the key option here is **Font Preview Size**. This affects how font menu previews appear; the **Small** and **Medium** settings will be too small if you have a large, high-resolution monitor, so select **Large** if you need to see the previews at a more useful size.

Converting RAW files

You'll get better results from your digital camera if you save images as RAW files

Many digital cameras now include a RAW file option; this saves a literal snapshot of what the CCD in the camera recorded when the picture was taken. The advantage of RAW files is that they offer the best possible quality, and, by using Photoshop's Camera Raw dialog, you take full control over how you edit them. Using the tools and options in this interface you can create a fantastic range of realistic edits and extreme special effects without sacrificing image quality, so spending some time experimenting



Use the Tone Curve dialog to create subtle adjustments or extreme special effects. You can use presets, or drag the curve points manually

with its features will make a big difference to the quality of your digital photography.



It's not all RAW

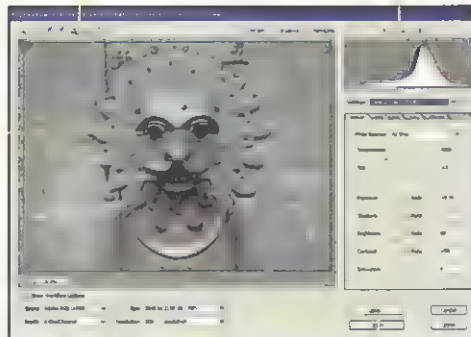
Not all cameras can record RAW files, and older ones especially are unlikely to support the format. If you just want quick snapshots of holidays and other family occasions you can usually rely on your camera's internal processing. While RAW files give the best results, they can also be time consuming to work with, so they're best left for more serious photography.

THE CAMERA RAW DIALOG

This toolbar includes panning, rotation, zoom and cropping options, which you can use to make quick adjustments to your image.

The preview window shows the file as it will look after it has been processed. Pay attention to the zoom setting at the lower-left.

These file size options control the quality, resolution and size of the image. You can create 16-bit files here, but they'll be very, very big.



The histogram shows the brightness and contrast information in the processed image. The ideal histogram should show a good range of tones throughout the image.

The settings tabs are the heart of the Camera Raw dialog. The best way to get a feel for the various options is to experiment with them.

You can save a file directly to disk after processing, or load it into Photoshop to carry out further work.

Common photo problems

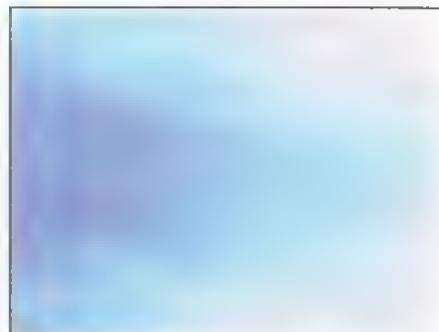
Before you can start correcting your photos, you need to identify what's wrong with them



Losing perspective

Lenses sometimes distort an image geometrically. This is a more subtle effect, which is only really noticeable with wide lenses and shots of large buildings. You can correct perspective distortion using the Perspective option under the Edit > Transform menu, and CS2's new Vanishing Point feature (see page 112) can also help.

Everyone makes mistakes, and one of the attractions of digital photography is that it's easy to correct errors without wasting film or prints. The box below lists the most common problems, with suggestions for what causes them. Because Photoshop is a professional application, it doesn't offer as many 'one-click' correction options as some other photo editing programs. So, for example, there's no 'fix poor exposure' button. What you get instead is a powerful collection of tools and features that can be applied



Noise shows up as blocky patches, as in this sky. The blue should have graduated smoothly, but the camera has produced this mottled look

in many different ways; you'll see how to use some of them to correct problems on the facing page.



Quality control

Even with Photoshop, there's only so much you can do with a photo if it's a poor shot to start with. If you're taking quick snaps, quality isn't such a serious issue, but if you're more serious about photography you can make your photos look far more professional by avoiding built-in flash units whenever possible. Flash always bleaches out the foreground, and often leaves the background underexposed. Either use a longer exposure, and no flash, or invest in a separate adjustable flashgun.

THE USUAL SUSPECTS

COLOUR CASTS are caused by lighting conditions – photos taken indoors under a tungsten bulb can take on a yellowish hue, for example.

CONTRAST AND BRIGHTNESS problems can be caused by poor exposure control. You can use Photoshop to correct poor exposures, and contrast and brightness can also be manipulated creatively.

REDEYE is caused by flash light reflecting off the back of the eye and making the pupil appear deep red. Fortunately, it's easy to fix.

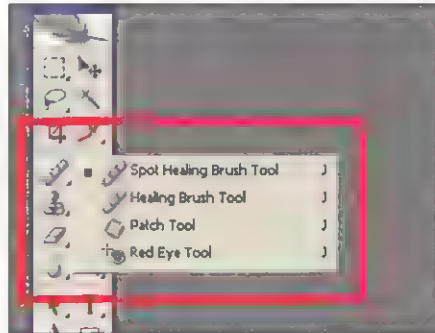
NOISE is a speckling effect caused by grain on photographic film and electronic noise in digital cameras. Film grain can actually look quite effective, but digital noise generally needs to be dealt with.

SCRATCHES, BLEMISHES AND CREASES can appear on prints that haven't been handled carefully enough. Photoshop provides an arsenal of tools for dealing with these problems.

Fixing photos

Now that you know what to look out for, here's how Photoshop can help you fix problems

There are two lines of attack when dealing with photo problems. The first is to shoot using camera RAW files, and then correct them using the Camera Raw dialog (see page 23). The RAW converter includes features that attack many typical problems head-on, so it's well worth taking the time to master them. But what if your camera can't shoot RAW files, or you have older images that need attention? In these instances you can use Photoshop's regular editing tools, which offer most of the same options – and



You'll find many of the tools for correcting photo problems within this group of compartments on the main toolbar

quite a few more besides. We've explained where to find the simplest solutions below.



Get help

For more help and advice you can use the built-in Photoshop Help pages. Load an image and select Help from the main menu, then select a topic from the list to see a selection of mini-tutorials that show you how to use the various tools and commands. You can also search the Help pages using keywords.

CORRECTING COMMON PROBLEMS

COLOUR CASTS can be eliminated using the White Balance option in the Raw dialog, and the Image > Adjustments > Color Balance command in the regular Photoshop interface. The former is fairly easy to use; the latter is easy to understand, but needs some practice to master.

CONTRAST AND BRIGHTNESS problems can be eliminated using the Shadows, Brightness and Contrast settings in the Raw dialog, or the Image > Adjustments > Levels command.

REDEYE can be fixed using the dedicated Red Eye Tool, which is grouped with the Spot Healing Brush Tool in the toolbar.

NOISE can be minimised using the settings on the Detail tab in the Raw dialog, or by applying the new Reduce Noise filter.

SCRATCHES, BLEMISHES AND CREASES can be fixed using Photoshop's healing and cloning tools.



Back from the brink

Although the Raw dialog and the Levels tools can perform near miracles, they can't put back information that isn't already there. If your source image is under- or over-exposed, you'll always see some quality loss when you correct it. However, the Raw dialog options particularly can work wonders with badly exposed images, so it's always worth trying them on photos, even when they appear beyond repair.

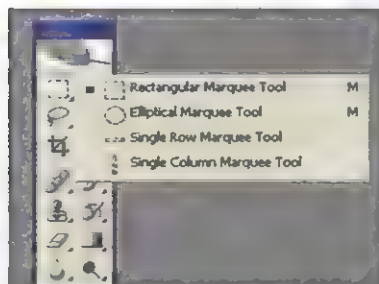
Working with selections

Use Photoshop's selection tools to confine your editing to specific areas of your images

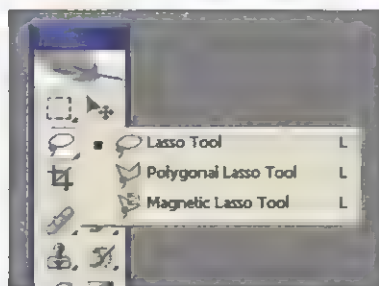


Which layer?

When you're working with layers, you'll only be able to edit the layer that's selected in the Layers palette. If you select and edit an area, and nothing seems to happen, check the Layers palette to make sure there's imagery visible in the layer you're trying to edit.



Selections are a key part of Photoshop, and enable you to define areas of an image for modification. There are several different selection tools, all of which can be configured in the tool options bar at the top of the screen. The first group of tools are the Marquee tools, which create simple square, rectangular and elliptical selections, or select rows or columns of pixels.

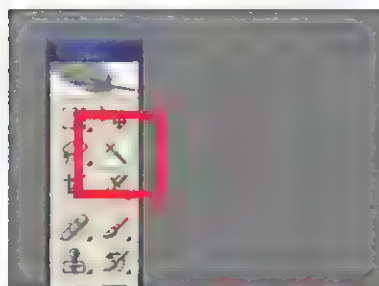


The Lasso tools enable you to draw a selection area around an object. This is easiest to do if you have a graphics tablet, but if you zoom in close enough you can get good results with a mouse. The most useful tool here is the Magnetic Lasso, which identifies edges in an image and snaps to them automatically – you can adjust its sensitivity in the tool options bar.

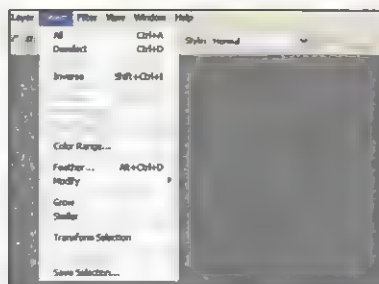


Pick and choose

Every command, tool and filter in Photoshop can be used on selections, so you can selectively edit properties such as contrast, brightness and colour, and apply filters to some rather than all of an image. Selections are a fantastically useful and powerful tool, so don't be afraid to experiment with them.



The Magic Wand is an extremely versatile tool, which makes selections based on colour. For example, if you click on an area of blue sky, the tool will select similar blue areas, either throughout the image, or adjacent to the specified area if you tick Contiguous in the options bar. Adjust the Tolerance setting in the options bar to get the desired results.

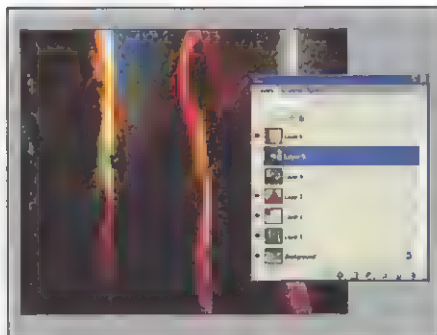


Selected areas can be modified using the Select menu. Inverse swaps the selected and unselected areas – useful for editing everything other than a selection. Feather smooths the edges of the selection by reducing the intensity of the edit, helping the edited pixels to blend in. The Modify options enable you to add selection borders, and expand or contract selections.

Working with layers

Working with Photoshop layers opens up a whole new world of image editing possibilities

Layers are best described as being like sheets of acetate containing images, stacked on top of one another to create a composite image. You can copy a selection from one layer within an image, or even from another image, and when you paste it, it will appear as a new layer which you can edit independently of the rest of the image. You can create as many layers as you want, and change the order in which they're stacked to change the appearance of an image. You can also specify how layers are blended to create a wide



The Layers palette shows all the layers that make up a Photoshop file. You can see thumbnails of each layer, and toggle their visibility

range of effects, and you can even sample the colours from one layer, and apply them to another.



Punchy

A fast and easy way to add punch to any photo is to duplicate the Background layer, and set the blending mode of the duplicate layer to Overlay. This adds instant contrast, and intensifies the colour saturation. At full opacity the effect can be extreme, so you'll probably want to reduce the opacity of the Overlay layer to between 40-60%.

LAYER TIPS AND TRICKS

OPACITY is the master layer visibility control. Turning down the opacity of a layer, by using the slider in the Layers palette or entering a value, enables layers underneath to show through.

VISIBILITY – clicking the eye icon next to each layer turns it off in the main image window; clicking in the box turns it on again. This is a quick way to check the effect individual layers have on an image.

BLENDING MODES are some of Photoshop's most fun tools. The Help pages include a brief explanation of each mode, although it's best to experiment to see the effects for yourself.

LAYER STYLES are a set of effects that include drop shadows, bevels and other effects. They're especially useful with type (see page 29).

LINKING one or more layers enable you to move the layers as one, and copy, align or apply transformations to them.



Supersize me

Files with multiple layers can be huge, so if you're short of disk space for archiving, flatten the layers before saving a file by going to Layer > Flatten image; this collapses the layers down to a single flat file again. Bear in mind that once you've flattened an image, you'll no longer be able to select and edit the individual layers.

Working with text

Photoshop isn't just for photos – it can also create some highly impressive text effects



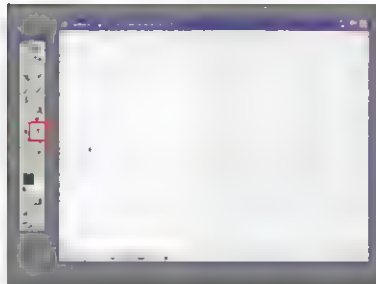
Alternative fonts

The fonts supplied with CS2 are somewhat restrained; they're ideal for office use, but not for more creative applications. If you're looking for more exotic text effects, see page 108 for information about where to find free fonts, and how to add them to your collection. Once you start using alternative fonts a whole new world of type effects opens up to you.

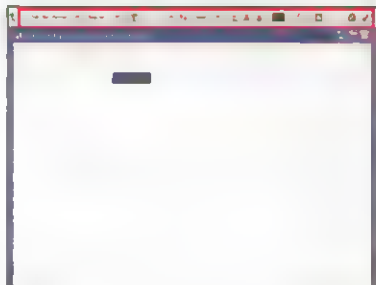


Mixed up

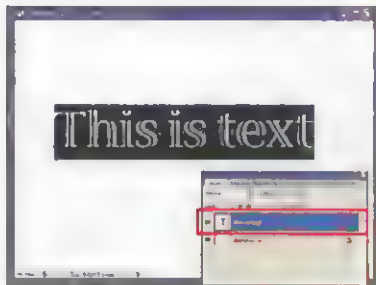
Text can be edited or deleted for as long as it remains a separate layer. If you save and load an image as a PSD file you can keep the layers intact indefinitely, but once you merge the layers down the text becomes part of the image, and you won't be able to edit it. It's best to keep text in layers until you finalise a design, and merge the layers only when a project is finished.



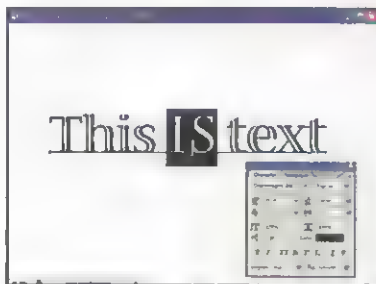
Any text you add to an image appears as a new layer (denoted by a T in the Layers palette), so you can edit or delete it later. For this simple demonstration, start by opening a new document (File > New > Preset: 640x480 > OK) and then selecting the Text Tool from the toolbar. Click in the work area and you'll see a flashing text entry cursor appear. Type some text.



In the tool options bar you'll see a range of settings for changing the appearance of the text that the Type Tool creates – you can change the font, size, colour and other attributes. If you want to change text that you've already entered, you'll need to highlight it first.



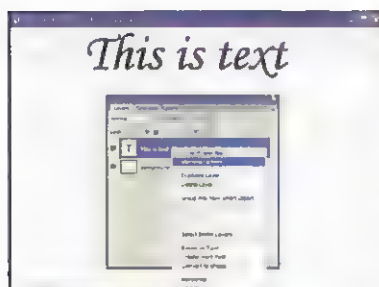
We've made this text large (72pt) and chosen an unusual font (Viva Std); you can choose any font from the ones you have installed on your computer. Text can always be edited as long as it's in a separate layer. Simply double-click on the layer in the Layers palette to select the text, or click on the text itself in the image window.



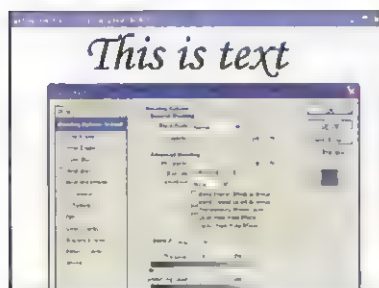
For more advanced effects use the Character and Paragraph palettes; most of the settings here will be familiar if you use a word processor. You can select individual words or letters in a block of text and edit them individually, for example to create the dual-font effect shown here. You can also align text, and change the spacing between letters and words.

Layer styles

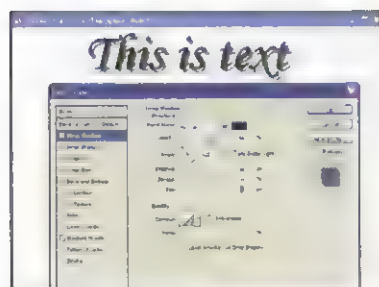
There's more to text effects than size and colour – give your words some impact with layer styles



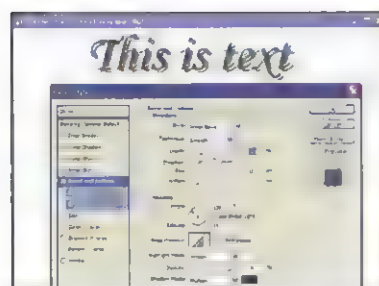
Layer styles can turn plain text into something much more stylish, and they're fun to experiment with. Access them by right-clicking/[Ctrl]+clicking a text layer in the Layers palette, or opening the palette menu, and selecting **Blending Options**. You can also click the **Add layer style** button at the foot of the palette, or select **Layer > Layer Style** from the main menu.



The **Layer Style** dialog includes an impressive range of effects that can be applied to any layer. Note that turning on an effect, by ticking the relevant box in the left-hand section of the dialog, doesn't reveal its settings; to display the settings, you have to click on the name of the effect.



One of the most commonly-used effects is the **Drop Shadow**. This creates a fainter copy of the text, which seems to float underneath the original, creating the illusion that the text is floating above the page. You'll often see this effect used in professional design, to create a hint of depth around a logo or title.



The other effects add glows, soft or sharp 3D edging around the lettering, and texturing and lighting effects. The best way to master these effects is to experiment with the settings. It's easy to get carried away, and use lots of effects on every title or logo you create, but a hint of drop shadow or beveling often looks better than several different effects.



Image layers

Although layer styles are perhaps most effective when used with text, they can be applied to other layers too. If you apply these effects to layers that are the same size as the main work area you won't usually get worthwhile results, but, when layers are made of smaller selections, it can be worthwhile experimenting with drop shadows and other effects.



Lost in transit

When you copy and paste an image, the layer styles aren't copied. To transfer them, you have to copy them by right-clicking ([Ctrl]+clicking) on a layer and selecting **Copy Layer Style**, and choosing **Paste Layer Style** in the new layer or image. You can also copy a layer with its effects by merging it down, but you'll lose the ability to make changes to the effects.

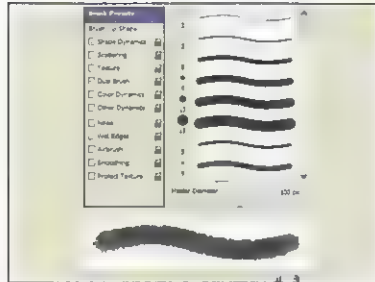
The Brush Tool

You can use Photoshop brushes to create digital art from scratch, or to retouch photos

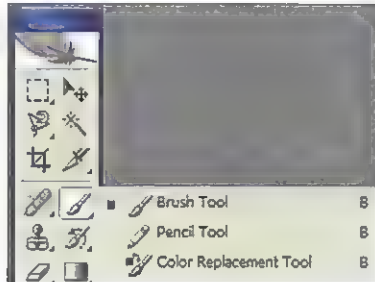


Custom brushes

You can produce unique effects by creating your own brushes from images. Select a shape within an image, or draw one, and then choose **Edit > Define Brush Preset**. Give the brush a name, and it will be added to the default preset brush list. You can further customise your brushes using any of the Brushes palette options.



The Brush Tool can be configured in a wide variety of ways to create different effects, and Photoshop also includes dozens of preset brushes. To view them, select the Brush Tool and open the Brush Preset picker from the tool options bar, or right-click ([Ctrl]+click) on the canvas. Alternatively, **Select Window > Brushes** (or click the tab in the palette well) to open the Brushes palette.

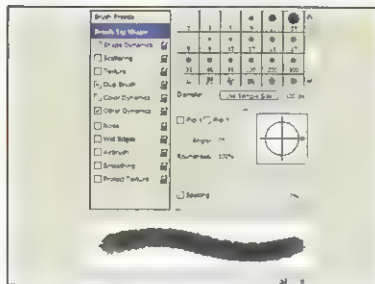


To use a brush, just start painting in a new or existing document – try out a few different brushes, and experiment with the Opacity and Flow settings in the options bar. You can access more brush settings by opening the Brush Preset picker, but the most comprehensive set of options are to be found in the Brushes palette.



Brush checks

If your brush doesn't seem to be doing anything, check the Mode, Flow and Opacity settings, and also the colours displayed in the swatches towards the bottom of the toolbox. The Mode setting is particularly useful: in a similar way to blending modes, you can specify how your brush strokes will be blended into an image.



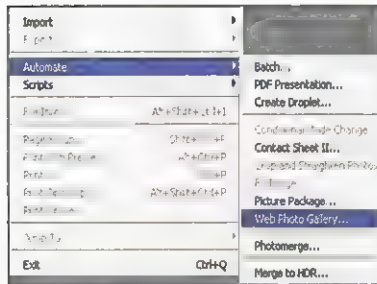
You can create different brush effects by using the Brush Tip Shape controls to adjust Scattering, Texture, and so on. Tick each of these in turn to find out what they do, and experiment with them (open the palette menu and make sure **Expanded View** is ticked, otherwise these controls won't be visible). You can also click on the name of each control to see yet more settings.



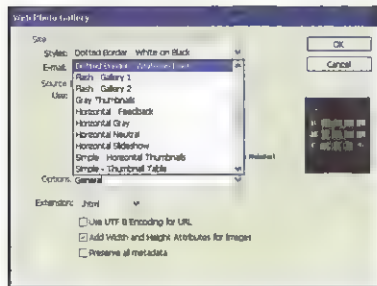
The brush settings are used with other tools as well, such as the Eraser, Spot Healing Brush, Clone Stamp, Dodge and Burn tools. This enables you to configure the tools precisely when you're retouching and repairing photos.

Creating an online photo gallery

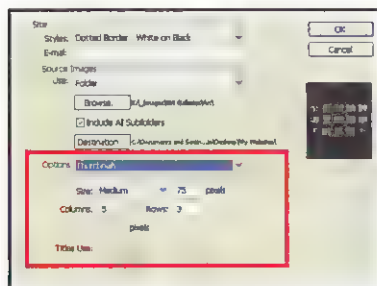
Put your images online in a few clicks, complete with stylish previews, backgrounds and borders



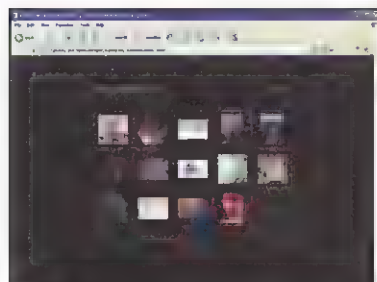
Photoshop includes a handy feature that makes it very simple to produce professional-looking image galleries, which can be uploaded to your own web pages. Where normally you'd have to create your own thumbnails, tables and page links, the Web Photo Gallery option does it all automatically, and you can also choose from a range of preset gallery styles.



Start by selecting File > Automate > Web Photo Gallery. Next, choose a style from those available; some designs even include animated Flash effects and music. You can also choose a file extension (.html is the usual option), and specify a contact email address to be included in the gallery.



Work through the remaining options in turn. Specify source and destination directories, or use Adobe Bridge to select the files you want, and add annotations and other details. You also need to set the image and thumbnail sizes. A 5x3 row of 75- or 100-pixel images is a good choice for thumbnails, and as a rule the main images should be no more than 600 pixels high.



Click OK and your web gallery will be compiled in the destination folder you selected. This can take a while, because each image has to be opened, resized twice, saved, and collected into a page. When the process has finished the gallery opens in your web browser – all you have to do now is upload it to your web space.



FTP process

The uploading process requires an FTP tool to copy the files from your disk to a server. This isn't included in Photoshop, but if you're using the Premium Edition of Creative Suite 2 you'll find upload features included in GoLive. Alternatively, you can use SmartFTP for Windows (free from www.smartftp.com) or Fetch (\$25 from www.fetchworks.com).



Custom galleries

If you find the standard web galleries too bland, don't forget that you can edit them in GoLive or another web editor to create more sophisticated borders, backgrounds and frames. If you look in the Presets > Web Photo Gallery folder you'll find the source HTML for each preset – you can edit this too, to create your own custom layouts and colour schemes.

The Liquify filter

This amazing tool enables you to distort your images in every imaginable way – and it's fun!



Square one

If you don't like your liquified results, just click on the Restore All button to get your original image back. You can also use the Reconstruct options to partially restore the image, and reduce the intensity of the effect.

The Liquify filter isn't strictly a filter, but rather a collection of tools and effects gathered together in a single interface. Technically, it creates a warp mesh that produces localised distortions; in practice, this means you can turn photos to goo, give your friends huge noses and droopy faces, and generally waste a lot of time having fun. The filter can actually be used seriously, to create artistic brushstroke effects, but you'll generally find that you end up spending hours messing around with it. If you come up with an effect that



Click on Show Mesh and you'll be able to see the source mesh that's used as the basis for the various Liquify filter effects

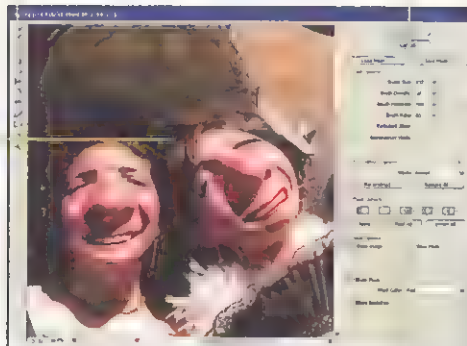
you particularly like, and want to recreate, you can save the mesh to reuse with other images.

LIQUID ASSETS

The toolbar includes several mesh-manipulation tools, which can be used to create a range of effects.

The preview area updates in real time to show the results of your distortions; most computers should have no trouble keeping up.

The preview zoom settings enable you to get right up close for more precise editing, and zoom out again for the bigger picture.



Cancel will close the Liquify window without making any changes to your image. Note also the Save Mesh and Load Mesh options.

The Tool Options are used to configure the selected tool. If you're using a graphics tablet you can also enable pressure sensitivity.

You can use these buttons to mask areas that you want to leave unchanged by the liquify tools.

Photoshop filters

Filters are a central feature of Photoshop. Here's how to find them, use them, and get more...

One of the quickest and easiest ways to dramatically alter an image in Photoshop is to apply one of the vast range of effects that are available under the Filter menu. Some filters are used primarily to improve the quality of photographic images, for example by blurring or sharpening all or part of an image. Other filters can be used to distort or degrade images almost beyond recognition, or to turn a photo, or an image created in Photoshop, into a work of art by simulating the look of natural media such as watercolours.



The artistic filters, and some others, are applied via the Filter Gallery. You can quickly combine several filters, and preview their effects

There are over a hundred filters to choose from, and you can download many more from various websites.



Filters and bit depth

Many filters only work with 8-bit files; that is, files with eight bits of colour information per channel. If you try to use them on 16-bit or 32-bit images, they'll be greyed out, and you won't be able to select them. In future versions of Photoshop this may change; for now, however, it's a limitation for which there's no workaround.



Other filters

Illustrator, and the other programs in Creative Suite 2, also use plug-ins. Illustrator offers a similar set to Photoshop, while GoLive and InDesign offer less creative and more practical tools that make mundane and tedious work easier, with less of an emphasis on creative flair.

A GUIDE TO THE FILTERS

ARTISTIC FILTERS are grouped under the Artistic, Brush Strokes and Sketch sub-menus, and include brush stroke, paint, pencil and canvas effects. Realistically they're better thought of as special effects, rather than accurate simulations of the styles they're named after, but they can still create eye-catching results.

PHOTOGRAPHIC FILTERS include standard effects such as sharpening, blurring and noise removal, arranged under appropriate headings.

GEOMETRIC FILTERS apply distortions to an image by bending and warping it. You can use these filters to simulate photographic effects such as fish-eye lenses, or to create extreme distorted effects.

OTHER FILTERS include Digimarc watermarking for security, rendered effects such as lens flares and other lighting filters, and pixelation and texturing effects.

Creating animations

The Animation palette, new to Photoshop CS2, enables you to bring your graphics to life



File conversion

If you search for "AVI to GIF" on the web you'll find a long list of utilities that can convert a video clip into an animated GIF. Creating your own min-cartoons is hard work, and starting with a video clip, rescaling it to a small size and converting it to an animated GIF can be an easier solution. The alternative is to edit animations that other people have created – this is a great way to learn how to assemble your own.

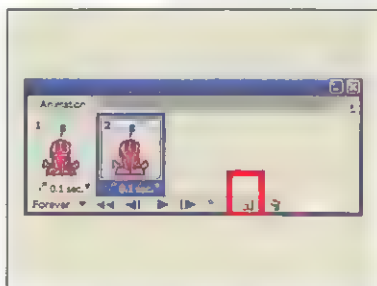


Size matters

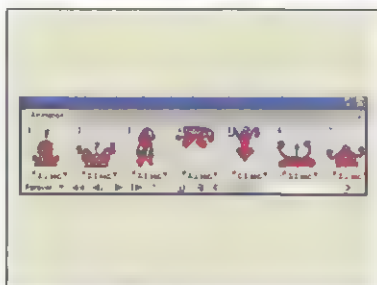
Don't make animations too big, either in pixel size or in duration. The usual rules about file sizes and web page sizes apply to animated files as well, so to compensate for the size requirements you'll usually need to make an animated GIF relatively tiny. Files that are too large won't just take a long time to download – they'll be unplayable on slower computers.



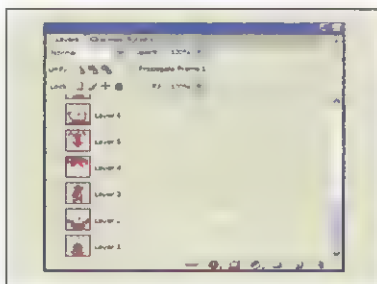
Start by creating a small work area, a few tens of pixels square. Creating a good animation requires some artistic skills, but, as no one is looking over your shoulder, you don't have to worry if your initial efforts are a little crude. Simple cartoons are a good place to start. Use the drawing and painting tools to create a simple creature – you may be surprised by how easy it is.



Animations are created using a simple 'flick-book' system, with each step created individually. Open the animation palette (Window > Animation), and click on the Copy Frame button. You can edit this new frame using any of Photoshop's tools. You may want to draw a new character from scratch, but you can also create simpler effects, for example by distorting the image.



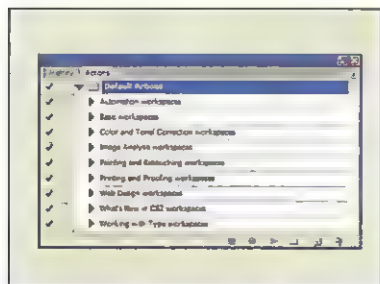
Repeat the above steps for each new frame to create an entire sequence (it's a good idea to rough out the sequence first). One way to create an animation that repeats exactly is to replay the second half in reverse order, which will create a sequence that always loops smoothly. Use the Play button to preview your animation, and save the file using the Save For Web option.



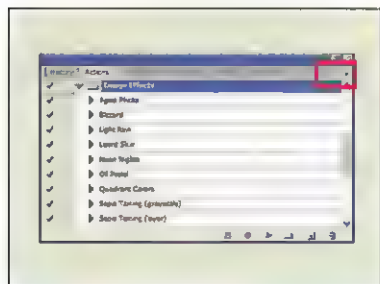
You can also edit animated GIFs that you've copied from the web, but there are a couple of catches. The first is that Photoshop won't load GIFs directly; you have to open them in ImageReady, then select File > Edit in Photoshop. The other catch is that animations are opened as a collection of layers – to edit each step you have to edit the corresponding layer.

Automating Photoshop

Make Photoshop do exactly what you want, when you want, and as often as you want



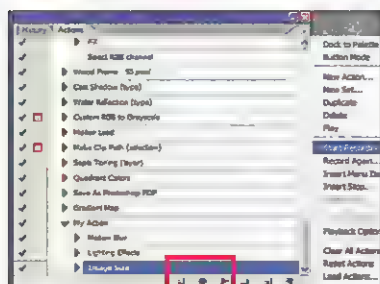
Select **Window > Actions** to open the Actions palette and you'll see this rather cryptic collection of options listed. Each of these is an action – Photoshop's way of streamlining and simplifying a complex set of steps into an operation that can be run with a single click. These default actions are supplied with Photoshop. Let's see what some of them do...



Load an image, and select the **Image Effects** folder from further down the actions list. Select any action, then click on the **Play** button at the foot of the palette to run it. Photoshop will work its way through each step of the action in turn – you can see these steps if you click on the triangle next to each action's name. Open the palette menu to see more options.



Actions can be as complicated or as simple as you want them to be. Select **Load Actions** from the palette menu, and navigate to the Photoshop Actions directory. You'll find even more actions here, such as **Frames**; select and load an action to see exactly what it does.



You can also create your own actions, to record any combination of filters and image adjustments. Click on the **Record** button to start recording, implement the steps you want to record, and click the **Stop** button when you've finished. Save your action using the palette menu option when you're done. You can upload your actions to a website, or email them to friends.



Undo undone

Because actions cover multiple steps, a simple **Undo** won't restore your original image after you've run an action, so always make a backup copy of a layer or image first before you run an action on it. If you don't like the results the action produces you can revert to the original image.



Camera Action!

Actions are a very popular part of the Photoshop experience, and serious users always have a sizable collection of actions that they can draw on to carry out repetitive tasks, or create special effects. Lots of free actions that others have created are available online; Google "free Photoshop actions" and you'll find a long list of links and sources.

Chapter 3

POLISH YOUR IMAGES WITH IMAGEREADY

ImageReady is one of the less-appreciated tools in the Creative Suite 2 package, but once you understand just how useful it is you'll find that it'll become a key part of your workflow

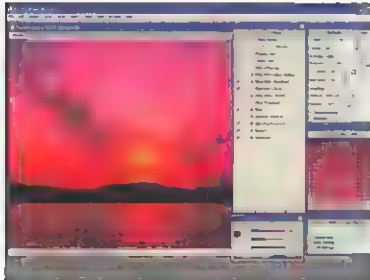
When you come across ImageReady for the first time you could be forgiven for wondering exactly what you can do with it. At first glance it looks like nothing more than a cut-down version of Photoshop – and one that's had many of the most useful and powerful features taken out at that. It's true that there's a lot of overlap between the two products, and a lot of what you can do in one program you can also do in the other. Many commands and options are the same, and some of Photoshop's editing features are also included in ImageReady, so, while you can't quite use ImageReady as a mini

Photoshop, you can use it to make quick edits and apply filter effects.

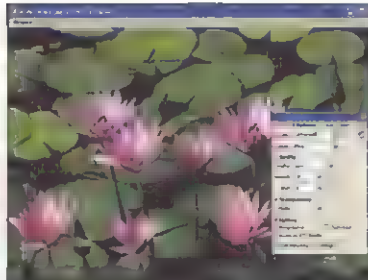
However, ImageReady is capable of much more than this. As the name suggests, the program is in fact a highly specialised image optimisation tool, and offers a range of tweaking and preparation options for images that are destined for the web, and which you won't find anywhere in Photoshop.

The web factor

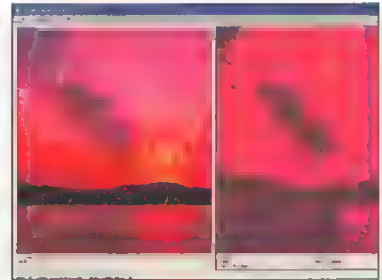
The easiest way to think of ImageReady is as a tool for creating images that take up as little space as possible on web pages and in emails. Photoshop does include a



Page 38 Discover the ImageReady Interface, and identify the key elements



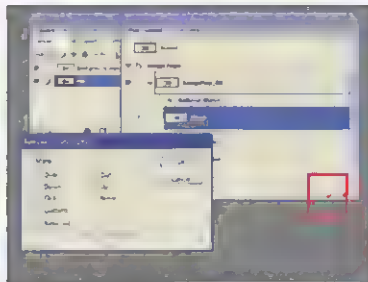
Page 39 Resize and format your images to make them email-friendly



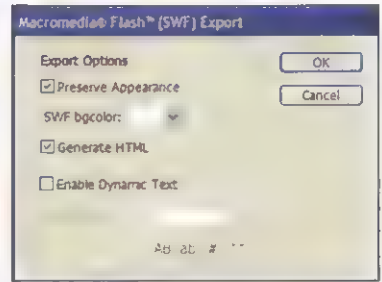
Page 40 Save your images in the correct format for use on the web



Page 41 Learn how to save images as slices for use in web page designs



Page 42 Create rollover effects for the buttons on your website



Page 43 Find out how to use the SWF export option to create Flash files

few features for doing this – for example the JPEG compression options – but ImageReady takes the process a few steps further, and gives you a much greater degree of control over the results. For example, in ImageReady you can save a GIF image with full control over the compression options. This makes it easy to prepare images that are smaller, enabling you to create web pages that load more quickly and smoothly, and optimisation features for images that you want to send by email are also included. If you need to optimise lots of images in the same way you can automate the entire process, so that your favourite

presets can be applied with a single click of the mouse button.

Slices and rollovers

Many page designs rely on image slicing to make it possible to create frames, borders, headers and other design effects, and ImageReady can load an image and prepare slices for web use with a full visual preview. It can also save images in the resizable and animatable SWF format.

ImageReady makes the whole image optimisation process simpler and more effective. It's a powerful addition to CS2, and if you design for the web you'll benefit greatly from learning to master its features.

Introducing ImageReady CS2

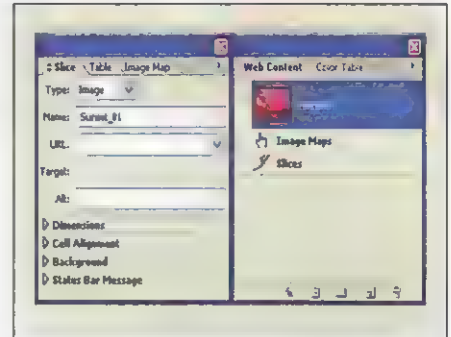
Many of ImageReady's features will be new to you – here's a guide to the key elements



Photoshop features

While ImageReady lacks some of Photoshop's more specialised tools, such as the Red Eye Tool and the Spot Healing Brush, it includes the same selection tools, support for layers, and access to the same filters. So, if your computer doesn't have a lot of memory, you can use ImageReady as a simple photo editor. It's not a substitute for Photoshop, but it can do around 80% of the same jobs.

The first difference you'll notice between ImageReady and Photoshop is the main preview window. Rather than viewing a single image, in ImageReady you can use the window to compare images with different levels of compression against your original image, either by switching between the Original and Optimised views or by using the 2-Up and 4-Up views. With many images you may not see much of a difference, but the key thing to look for is file size; the smaller the file, the faster the image will load online,



ImageReady includes extra features for web processing. You can add a URL to an image, set its web dimensions, and even add a tool tip

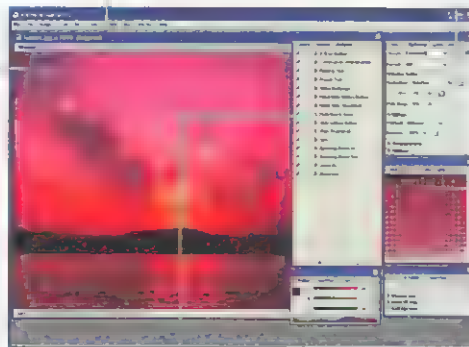
and these multiple previews enable you to create the ideal balance between quality and file size.

THE IMAGEREADY INTERFACE

The menu bar provides access to all the most useful features. Many of the palettes won't appear until you select them from the Window menu.

The 2-Up and 4-Up views are the most useful. They show how your image will look with varying degrees of compression applied.

The Actions tab includes a useful collection of operations for resizing thumbnails and other web-orientated optimisation jobs.



The Optimize tab is the key to ImageReady. Use it to set the compression and quality levels for your images.

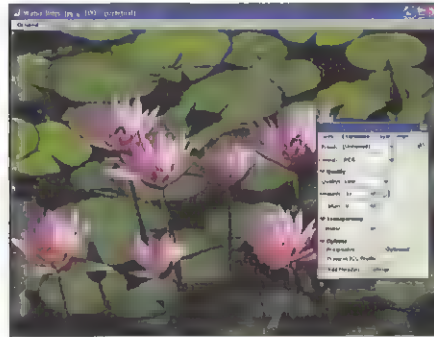
The Color Table tab shows the palettes used by GIF images, although it's really more interesting than useful.

The Table and Slices tabs show any slices that you've created for irregularly shaped images on web pages.

Preparing images for email

Avoid clogging up your friends' inboxes with poster-sized images by following our guide

It's happened to most people: an over-enthusiastic friend emails a set of images straight from their digital camera; not only do they take forever to download, but they're also so huge that they spill right off the edge of the monitor. ImageReady can make easy work of preparing images for emailing so they don't cause such problems. Step 1 is to use Image > Image Size to set a realistic display size, and step 2 is to use the Optimize palette to set compression and file size options. Finally, save the modified image as a JPEG. You



Many photos can survive surprisingly intense compression settings before they start to look rough and pixelated

can then attach this to your emails, safe in the knowledge that it will download fast, and display properly.



Too much information

If your friends have a dial-up internet connection you need to be conservative about file sizes – a total email size of 100KB is a good maximum, otherwise you can tie up your friend's phone line with a big download. For friends with broadband, 2MB is a good top size to aim for – any bigger and the email may be too big for their mailbox.



Online, offline

If you've got more than one or two snaps you want to share, a web gallery can be a better option than email. You can send your friends a link, and they can view the images in their own time. You can find out how to create a web photo gallery in Photoshop on page 31.

THE TAO OF EMAIL IMAGES

IMAGE SIZE is one half of the equation – an emailed image should always be small enough to fit on the recipient's monitor. Pixel dimensions of 640x480 are a realistic maximum for an image with lots of visual interest; for snaps, half this size is fine.

FILE SIZE is the other consideration. It's a good idea to limit email attachments to 2MB as an absolute maximum. 30KB per image is usually enough for snaps, and 100KB is fine for high-quality images.

DON'T FORGET that when you send an attachment it's expanded inside the email itself, so always aim to keep image files as small as you possibly can without sacrificing quality.

ACTIONS can take a lot of the drudgery out of preparing images. If you configure an action that resizes and compresses images for email you'll be able to optimise your photos with a single click.

Optimising for the web

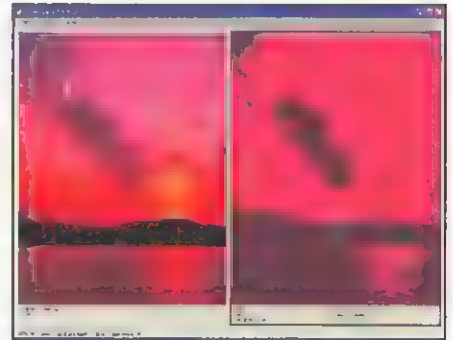
Saving images for the web is similar to saving for email, with some additional considerations



Maximum size

A good rule of thumb for any web page is to set a total size limit for text and images of 100KB. This was a good rule for dial-up, and it's still true even now that a majority of web users have broadband. Anything larger will take a long time to load, and this can sometimes be long enough for your visitors to lose interest.

High-quality images are a key feature of many web pages, but there's still some confusion about how to create them, and make them work efficiently online. In many respects the optimisation process is much the same as for email; the difference is that web images often have to fit into a design that's built around them, and this means every web page has to be considered as a whole, both from the point of view of pixel dimensions and file size. The box below outlines the main factors you need to consider when



10:1 compression doesn't look too good if you're concerned about quality, although you can always use it as a special effect

preparing images for a web project, and there's a guide to creating more complex imagery opposite.



Beyond GIFs

Animated GIFs have gained a bad reputation among professional web designers. Many amateur designers create sites that are one long page of centre-justified text and links, decorated with animated GIFs, and this isn't a look and style that gets respect, either from other designers or visitors. GoLive CS2 can produce a much more sophisticated design with very little effort, so it's well worth taking the time to explore what it can do, even if you're new to web design.

IMAGES AND THE INTERNET

JPEG FILES are the standard for web use. GIF and PNG files are often mentioned as an alternative, but you can sometimes end up with compressed files that are bigger than the file you started with!

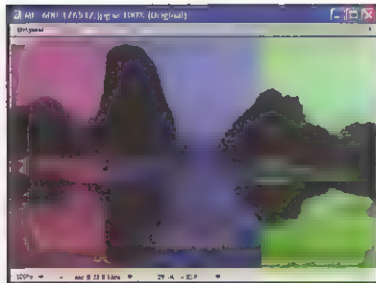
THE PROGRESSIVE OPTION for JPEGs creates images that gradually become more detailed as they load; this gives the viewer something to look at, and thus holds their attention.

GIF FILES are only really used for web animations now, because they're the only web format that can handle flick-book-style animation sequences, so you can usually ignore the dither and palette options for GIF compression.

THE COMPRESSION SETTINGS in ImageReady include presets for GIFs, PNGs and JPEGs. Since you'll mostly be using JPEGs you can ignore the JPEG presets, and use the Amount setting to set the compression factor.

Working with slices

Slices enable you to add features such as rollovers to the images on your website

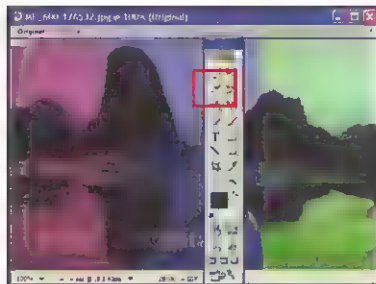


1 Many websites have interactive images and graphics. Rollovers are buttons that change when you click or hover on them, and images can also be divided up to create image maps that are used as menus. These effects are based on slices – rectangular areas that come with an associated special effect. The first step in creating these effects is to produce a static image, as here.

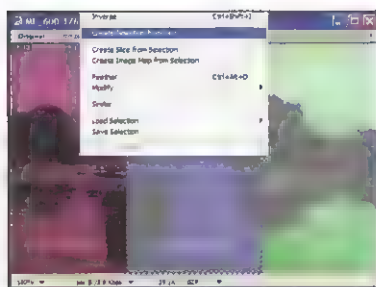


More about slices

There's a lot more to slices than we have room to include here. For example, you can optimise slices, create them automatically, and resize and move them. You'll find more information in the *Designing Web Pages* section of Photoshop Help.



2 We've used colours to mark out different areas of our image, but you can use any indicator you like to show the sections in yours. The next step is to load the image into ImageReady and select the Slice Tool, highlighted here. Drag with the tool to create a rectangular area, and that's it – your first slice is created.

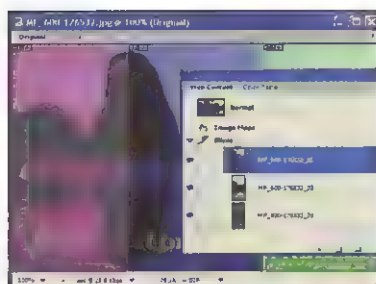


3 You can also create slices using the selection tools. Drag to define an area as with the Slice Tool, then choose **Create Selection from Slices** from the **Select** menu. As you'd expect, this converts the selected area into a slice and adds it to the slice list, which we'll look at next.



What happens next?

When you define slices in ImageReady the underlying image isn't modified, but when you save the slices, with optional effects, ImageReady takes your slice definitions and divides the image into sections. The slices are then reassembled in a web editor to make it look like the original image is a single whole, with one key difference – each slice will now respond in a particular way when someone clicks on it, or hovers their cursor over it.



4 To see the slice list select **Window > Web Content** if this palette isn't visible. It looks a little like the Layers palette, and has some similar features – for example you can delete a slice by clicking on the trashcan icon. Unlike layers, however, slices are just areas you've selected. The underlying image isn't changed until you decide how to use them, which we'll do on the next page.

Creating rollovers

Rollovers are buttons that change when you interact with them – here's how to create them



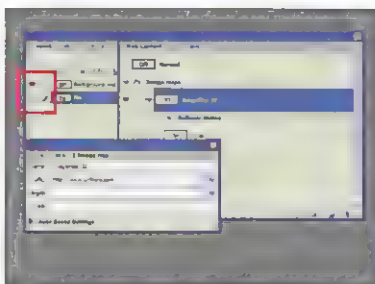
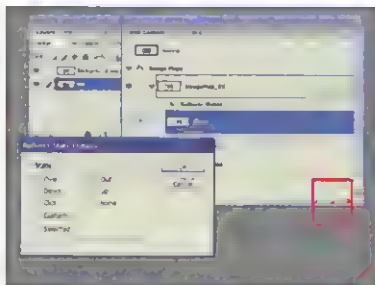
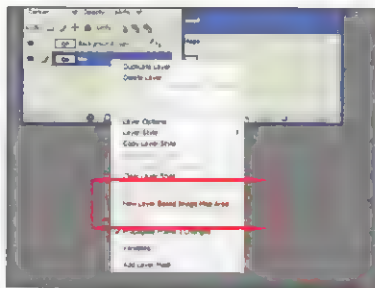
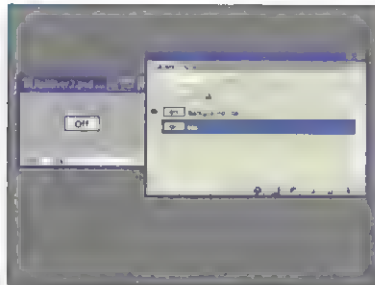
Big is better


You don't need to limit yourself to tiny buttons when creating rollovers – you can make much larger graphics that change when you interact with them. You can even use the technique to create hidden 'easter egg' links for your site. Add a small button the same colour and texture as your background somewhere on a page, and see if anyone finds the link.




Bug alert


In theory you should be able to work with as many rollover states as you want, but a bug in the current version of ImageReady CS2 means that sometimes you can only ever have the normal state and one other – the one defined in the top slot in the Web Content tab. This seems to happen randomly with particular installations and there's no fix for it, although sometimes reinstalling the whole of CS2 can help.



 Start by creating your button imagery in Photoshop, with different layers representing the different button states. We've used simple text indicators for this demonstration, but you can be a lot more adventurous. The bevel options in the Layer Style dialog are a good way to create in/out button effects; alternatively, use different colours, or a glow effect.

 Select File > Edit in ImageReady, and your button image will appear in the preview window. Open the Layers palette and select each layer in turn. Right-click ([Ctrl]+click), and select New Layer Based Image Map Area; this creates a new slot for each rollover effect in the Web Content palette. Don't worry that all the Image maps look the same – we'll soon change this.

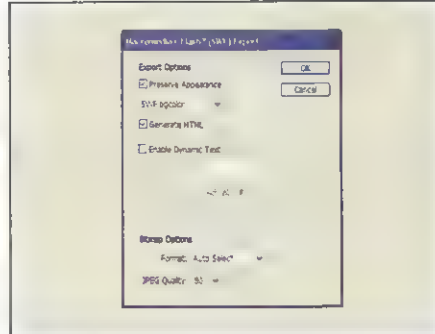
 For each image map, click the Create rollover state button next to the trashcan icon at the bottom-right of the Web Content palette. You'll see a new entry appear in the list under each map, with a separate rollover state defined. Double-click on the image to see an options box, and click the state you want each map to adopt.

 Select each map and its state in turn, and in the Layers palette turn on only the layer that should be visible for each. For example, for a downclick rollover, make sure the image for the unclicked state is visible, and so on. Then double-click on the image maps that will lead to links, and fill in the link in the URL box that appears. Finally, select Save Optimized, and save the image.

Saving files for Flash

ImageReady can't create Flash-style animations, but it can save files in the Flash format

Flash will be eventually be integrated fully into Creative Suite, but for now the relationship between the two tools remains a little distant. You can use The Flash Export feature to convert Photoshop and Illustrator layers to Flash layers, and – to a limited extent – to convert GIF animations to Flash animations, and also to create dynamically scaled text (see the sidebar.) But these are all specialised uses, and in each case you're better off using a dedicated Flash editor. So really this export feature is an optional extra,



When you choose to export an image as a Flash file you'll see this dialog box, in which you can configure a number of settings

useful if you need to create a Flash file and have no other way to do it, but not a substitute for the real thing.



Why Flash?

In practice there isn't usually a compelling reason to save static images as Flash files; the one exception to this is dynamic resizing.

The SWF/Flash player includes a resizing feature that will automatically rescale images to fit a browser window. This can make certain kinds of web design easier, albeit at the cost of some image quality.



Not-so-special effects

Because the various layer and blending effects available in Photoshop and Illustrator aren't compatible with Flash, they'll be ignored when the file is exported. This is a problem if you're using vector images, and the only workaround is to save files as bitmaps, with a fixed size and resolution.

FLASH EXPORT SETTINGS

SELECT File > Export > Macromedia Flash to save a file in the Flash format. You can also use File > Export > Original Document, and select the Flash option in the file selector box.

PRESERVE APPEARANCE will create a bitmap of text and other shapes when it's not possible to export them to the native Flash format. You'll need to check the file that's output by ImageReady, to make sure that it still looks as you want it to.

GENERATE HTML creates HTML that you can copy and paste into a GoLive project to insert the exported images and content.

DYNAMIC TEXT generates rescalable vector text. This works when the text is pasted directly into a web page, but note that the Flash editor (not included in CS2) can't import it, so you won't be able to edit or animate text created in this way.

Chapter 4

DRAWING AND PAINTING WITH ILLUSTRATOR

In this chapter...

- ☐ Find your way around the Illustrator interface
- ☐ Use LiveTrace to convert photos and scans into Illustrator projects
- ☐ Learn how to use layers, fills and gradient effects
- ☐ Discover the 3D features built into Illustrator

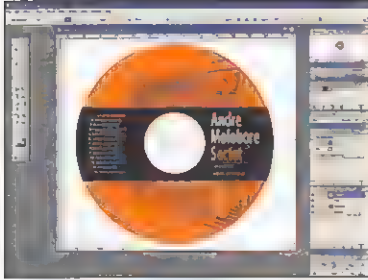
Illustrator is the favoured tool of many digital artists and designers. You can use it to create imagery for all kinds of CS2 projects, and in this chapter we'll show you how to get started

Adobe Illustrator CS2 is complementary to Adobe Photoshop CS2, but while Photoshop is primarily used for photo editing and image manipulation, Illustrator's strengths lie in the area of image creation, from graphic design to fine art. A good many of Illustrator's features will be familiar to Photoshop users, because there's an increasing convergence of filters and effects across the two packages, and if you can use one of the programs you'll find that you'll be able to get the hang of the other with minimal extra effort. However, while there are similarities, there are also plenty of differences between the two

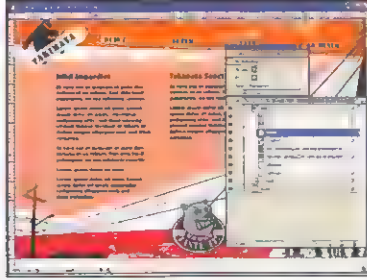
products, and it's worth bearing in mind that Illustrator is most often used to produce work that has a very different look to that of a typical Photoshop image. If you've seen advertising designs with lots of shaded colour areas, gradients and smooth lines, then you'll already be familiar with the kind of projects that Illustrator is best suited to.

Getting started

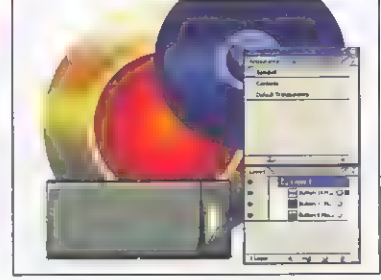
It will take you some time to master all of Illustrator's features, but the program includes a collection of templates that enable newcomers to produce usable artwork from the word go, without them needing to



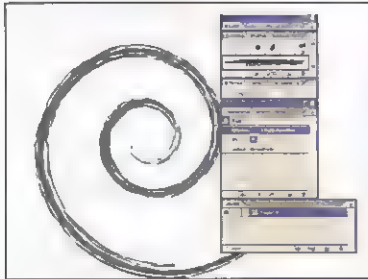
Page 46 Take a tour of the Illustrator interface, and learn about key features



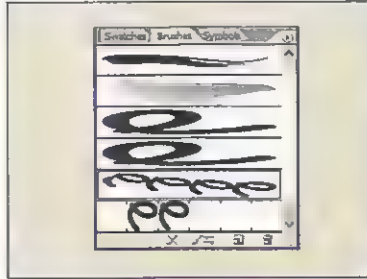
Page 47 Explore Illustrator's preset templates, and use them in your projects



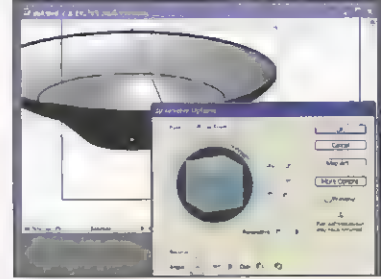
Page 48 Understand the differences between bitmap and vector graphics



Page 49 Work with Illustrator paths, and see how to use them in illustrations



Page 52 Combine brushes, swatches and layers to produce advanced effects



Page 59 Create advanced 3D effects, and use them in your illustrations

master more advanced controls and settings. You can use these templates as they are, or edit them for use in your own projects – either way they'll help you to get to grips with Illustrator's key features fast.

Photoshop vs Illustrator

One factor that can confuse users of Creative Suite 2 is that Photoshop and Illustrator have a number of apparently similar features that in fact work, and are used, in different ways. We'll show you which features differ between Photoshop and Illustrator, which work in a similar way, and how to swap files and information between the packages,

so that you can make the best use of the features in each.

You'll also learn how to create the trademark Illustrator fills and gradients for a professional look, and how to paint using brushes and swatches; at this level you'll be starting to use Illustrator CS2 to its fullest extent. You'll also find out about special tools, such as LiveTrace and LivePaint, which enable you to convert any image into an Illustrator-style graphic. We'll finish by looking at Illustrator's 3D tools, which you can use to create outlandish special effects, or to add the illusion of depth to an illustration to make it more eye-catching.

Introducing Illustrator CS2

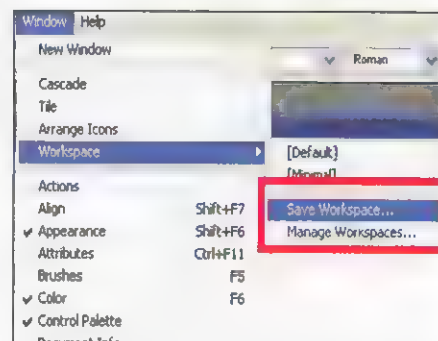
Illustrator may look similar to Photoshop, but there are many differences – here's a brief guide



Keyboard shortcuts

More experienced users of Illustrator make use of keyboard shortcuts to help them work faster. You can customise the shortcuts to suit the way you work by selecting **Edit > Keyboard Shortcuts** from the main menu; it's best to do this when you're starting out with Illustrator, so you only have to learn them once.

When you first start using Illustrator, you'll have an advantage if you're already familiar with the Photoshop interface. But, while there are many similarities, there are also important differences that can confuse newcomers. The best approach to learning Illustrator is to appreciate that it's essentially a very different tool, and that while there are some transferable skills that can be carried across from other CS2 programs, there are also unique elements that have to be mastered separately. You'll learn fastest by



As with Photoshop, you can customise your Illustrator workspace to display the palettes that you use most often

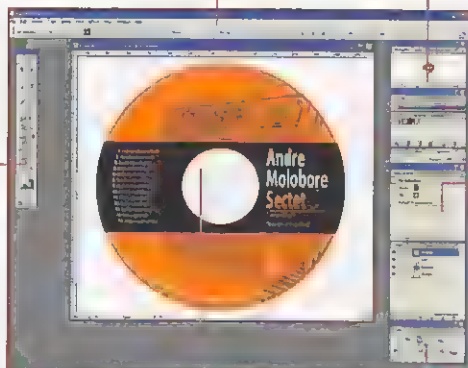
working through the tutorials, and on trial projects, at your own pace, exploring the features as you go.

THE ILLUSTRATOR INTERFACE

Below the main menu bar is the tool options bar, which displays the settings for the tool that's currently selected.

The main tool list includes selection tools, brushes, colour pickers and other Illustrator essentials; click and hold on a compartment to reveal alternative tools.

The preview window shows the current image, with optional rulers. You can use the Navigator palette to quickly resize and pan around the preview.



Unique to Illustrator are a collection of swatches, brushes and symbols that are used for painting and colour fills. You can add your own custom creations too.

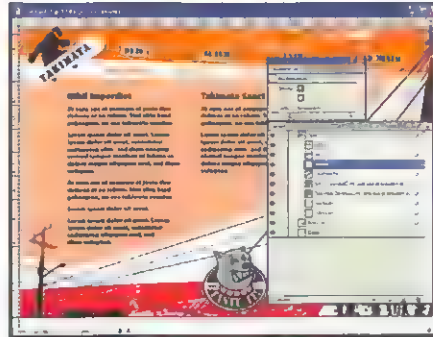
Although Illustrator uses layers, they're not quite the same as those in Photoshop, and don't quite behave in the same way. You can learn more about them on page 54.

The object collections, such as the Sushi clip art compendium shown here, provide a quick and easy way of achieving stylish effects with a minimum of effort.

Templates

Illustrator CS2 comes complete with a range of example projects to help you get started

Select **File > New from Template** and you'll see an impressive collection of examples and samples arranged in themed folders. It's well worth taking the time to explore these designs, because you can use them in different ways, as we explain below. And they're not only useful because they're a source of ideas or design material – they're also good indicators of the physical dimensions you need to use to create different design projects, such as business cards or CD labels. By using the templates you can save a lot of time



Illustrator's templates enable you to quickly create a range of projects, from flyers to restaurant menus and company reports and effort, because you can fill them directly with your designs instead of having to look up the dimensions.



Look at the layers

The easiest way to see what's happening in a template is to use Illustrator's layer features to turn the different elements on and off in the preview window (see page 54). You can also use this feature to copy and paste individual elements to a different working area for use in your own designs, with or without further edits and modifications.

HOW TO USE TEMPLATES

- ☐ **BORROW IDEAS** from a template to start off your design process. The templates in Illustrator have been put together by professionals, and if you're a beginner you can learn a great deal just by looking closely at how they've been designed.
- ☐ **BORROW ELEMENTS**, and use them in your own designs. It's easy to copy and paste elements from a template into your own work, and it can also be a good exercise to take a template and rework it, so that it uses the same elements in a different way.
- ☐ **CHANGE THE IMAGES**, while sticking to the template design, for an easy option. For example, in the template pictured above you could take out the dog, and replace it with an element from a different template, or something you've created yourself.
- ☐ **CHANGE THE TEXT**, and keep everything else, if you feel really lazy!



Online design

If you're designing your own business cards ready to hand to a printer, you'll sometimes find that the printer supplies blank Illustrator templates on its website. To make your business card, download the template, create your design and upload it to the website. You shouldn't use Illustrator's own templates for this, because there may be different size requirements, but you can reuse design elements from templates, and resize them as necessary.

Vector vs bitmap

Mastering Illustrator involves understanding the difference between these two types of image



Vectors in Photoshop

You can also work with vector graphics in Photoshop. Lettering and layer effects are all vector based, and remain that way unless they're rasterised. There are also vector-based line and path drawing features, although they're not as versatile or powerful as those in Illustrator.

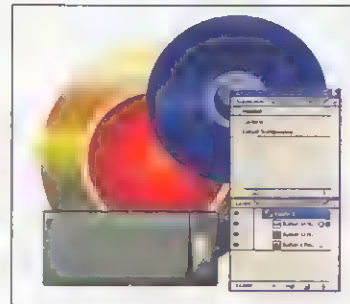
Perhaps the most important difference between Illustrator and Photoshop is that in Photoshop you're mostly working with bitmap images, which are based on a grid of pixels, each with its own colour value; if you zoom right into a bitmapped image you'll see that it's made up of tiny squares. If the grid is dense enough you'll get the illusion of the smooth shading and graduated colours that appear in photos, but the grid limits how much you can enlarge an image. Illustrator uses a different system, which is

vector-based. Instead of a grid, paths made up of lines and curves are used to define the shapes that you draw. Closed areas created by these paths can be filled with a colour, or a more complicated pattern. Every image is built up from these paths and areas, and this means that you can resize vector images as much as you like without losing image quality. So, for example, you can have exactly the same design on a poster and on a business card, and they'll be identical, while you'll lose detail in a bitmap image if the size is increased.

PATHS IN ILLUSTRATOR

Once you've created a path you can edit it as much as you like

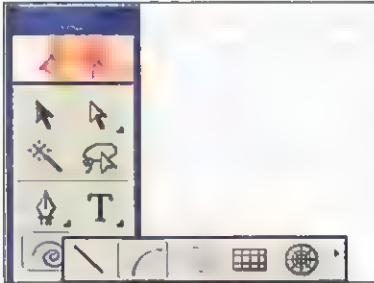
Illustrator is basically a collection of tools for working with paths. You can define lines, curves and areas, and then edit them afterwards – being able to modify vector images indefinitely without losing quality is another advantage they have over bitmapped images. Once you've defined a shape you can pull, push and twist the paths that make it up. Many of the tools and effects in Illustrator work directly on paths, softening them, distorting them, and otherwise changing them. Because these effects are dynamic, you can add and remove effects as you go. You can also rasterise an image, to convert it to a bitmap for further processing in Photoshop.



Vector technology means that these images can be resized indefinitely, and also modified in various ways

Working with paths

Paths are a key element in Illustrator CS2. Here's an easy-to-follow guide to working with them

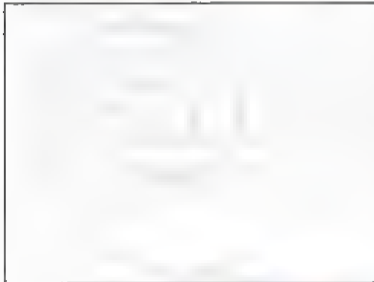


1 As we've explained, Illustrator uses line definitions to build up drawings. Each line is called a path, and it's part of the magic of Illustrator that these paths can be edited almost indefinitely. To see how this works, open a new work area (File > New), and select one of the drawing tools from the toolbar. We'll be using the Spiral Tool, but any of the others will work just as well.



Colour coded

Note that path lines aren't always blue. The colour actually varies according to the layer you're working in (see page 55). This doesn't matter in practice, because the colour is just an indicator that only appears when you select a path so that you can edit it. The final colour of a path – what you see when you print your design, or export it for use on the web – is defined by the fill and stroke settings.



2 Click and drag to draw your chosen shape. You'll see a blue line appear, which defines a path. The different drawing tools all create different paths; you can experiment with these lines, arcs and spirals, and also with the stars, rectangles and ellipses in the adjacent toolbar compartment to see how they work.

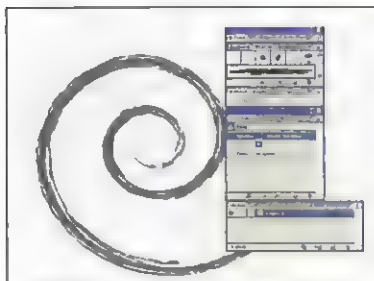


3 A path doesn't appear until it's filled in. The Stroke setting in the Appearance tab defines how this happens, like the 'stroke' of a pen filling in the curve. You can change the width of the stroke at any time to make the line thicker or thinner, and you can also change the colour, by clicking on one of the colours in the Swatches palette.



On the path

Paths are defined entirely by points, straight lines and curves. This makes them easy to edit, because you can change the shape by adding, removing or changing any of these elements. The catch is that each time there's a change the shape has to be redrawn. This happens instantly for a simple design, but if you have a slow computer, or are creating a complex design with lots of paths, the redrawing process becomes slow enough to be noticeable.



4 If you open the Brushes palette and choose a brush from the list, the stroke will be replaced with a brushed stroke (use either of the selection arrows at the top of the toolbar to reselect your path by clicking on it if it's not already selected). You can change the brush style at any time just by reselecting the path and choosing another brush – see page 52 for more on brushes.

Working with paths continued

If you want something different to Illustrator's preset paths, here's how to create your own



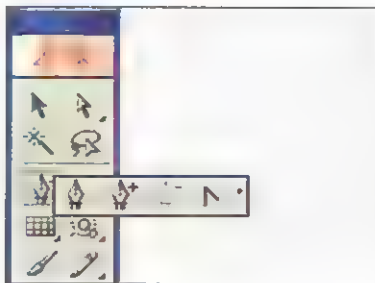
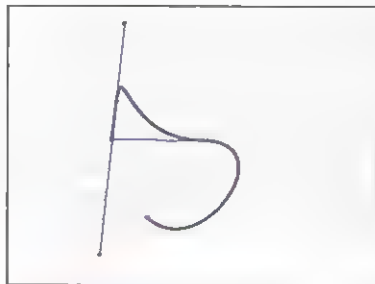
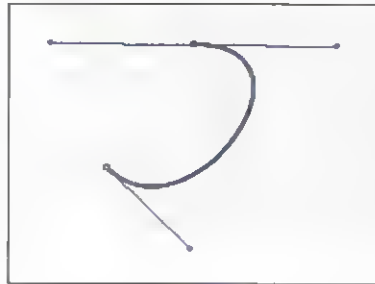
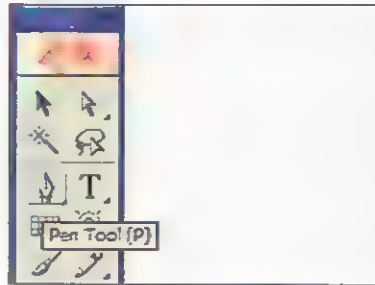
Practice makes perfect

Working with corner/anchor points and curves can be very confusing until you get the hang of it, so keep practising until you can easily define the curves you want, and switch segments between straight lines and curves at will. There's no practical limit to the number of points you can use in a shape, so you can make your curves as simple or as complicated as you like.



Paint and draw

Drawing a recognisable image from scratch takes quite a bit of artistic skill and patience. Realistically, if you're new to Illustrator it's unlikely that you'll be able to do this unless you're also a trained artist. But, as we'll see later, you can convert photos into collections of curved paths without having to draw anything by hand.



1 Stars, ellipses and spirals might be suitable for a children's illustration package, but for more serious work you need a way to define arbitrary curves and shapes. In Illustrator you can create points, lines and curves wherever you want them, with any properties you want. Create a new blank document, and select the Pen Tool.

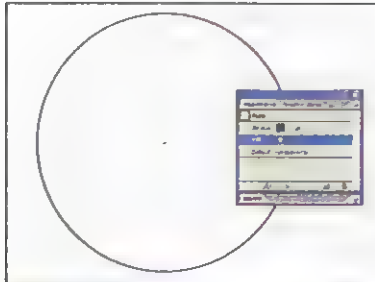
2 Click and drag the tool and you'll see a line appear with locator marks at each end. Click and drag again, and you'll see a curved path appear between the two points you clicked on. You'll also see these locator lines appear. These control the way the path curves between the points you've added.

3 Click another few times to create more segments. You'll see the locator lines always appear on the last segment. Now for something clever. Select the Direct Selection Tool at the top-right of toolbar, and click on each segment in turn. The locator lines move with your selection. You can now click and drag any of the end points on these lines to change how each segment curves.

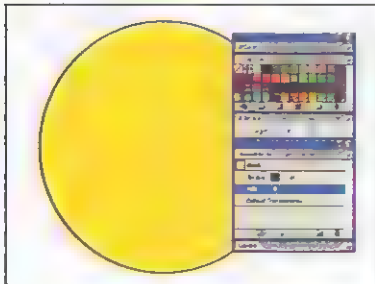
4 Every curved line segment has these locator lines and handles, which can be used to modify the line. Lines can also be completely straight, with no curves. You can change the way a line behaves by selecting the Convert Anchor Point Tool (it's grouped with the Pen Tool) and clicking on a point. Clicking on both anchor points of a segment will convert it into a straight line.

Gradients and fills

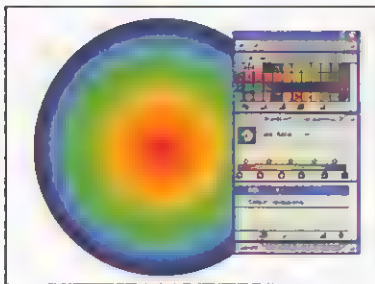
You can fill your paths and shapes with colour instantly using the Fill options



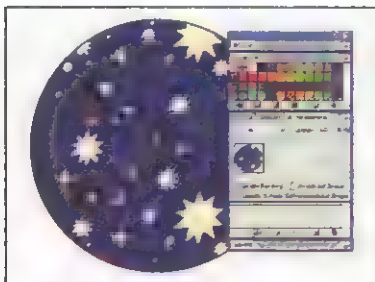
1 Create a new file, select a shape tool from the toolbar, and click and drag to draw with it. As we've seen, the stroke option in the Appearance palette defines how the outside of the shape is drawn, and whether or not it's solid, or stylised with a brush stroke. The Fill option, which appears under the Stroke option in the Appearance palette, controls what happens inside the shape.



2 Click on Fill, make sure the Swatches palette is open (Window > Swatches), and select a colour to fill the inside of the shape with it. You'll notice that the small preview swatch in the Fill section of the Appearance tab is updated too.



3 You can also create more complicated fills. Select the Rainbow swatch, for example, and your shape will be filled with a rainbow pattern. For even more options, select the Gradient palette. This enables you to edit the various gradient fills, and create new ones. Change the colours by selecting the slider boxes and right-clicking ([Ctrl]+clicking on swatch colours.



4 You can also fill areas with pattern swatches. Click on the Starry Sky swatch to fill your shape with this preset pattern. You can create your own patterns, and import other people's, but the process is a little too complicated to describe properly in the space we have here – see the Illustrator Help pages for more information.



More swatches

You might think that the standard collection of swatches is a little small, and you'd be right. If you click on the menu arrow at the top-right of the Swatches palette and select Open Swatch Library you'll see many more swatch collections. These are mostly palettes of related colours, plus Pantone, HKS and Focoltone collections, which are predefined colours used in printing.



Empty, or not empty?

One point that sometimes confuses beginners is the difference between a white fill and an empty fill. On a white background they look the same, but they're not. The empty fill – the box with a red slash through it at the top-left of the Swatches palette – leaves the fill area transparent. If you drag an empty-filled element over the top of another, you'll be able to see through it. A white fill fills the area, making it opaque and hiding what's underneath.

Working with brushes

Create fantastic artistic effects with the wide selection of brushes available in Illustrator



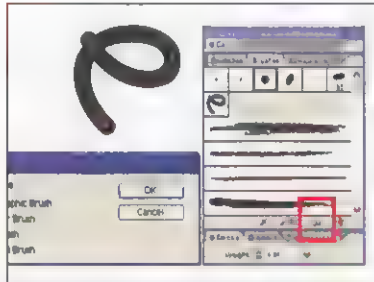
Pick a colour

Remember that brushes don't have to be black; Calligraphy and Art brushes will use whichever colour is selected. Pattern and Scatter brushes can use their own source shadings, so you can create shapes such as flowers, grass, cubes, or anything else you want to add, all in full colour, and use these sources as brush strokes for fill-in and scatter painting effects.

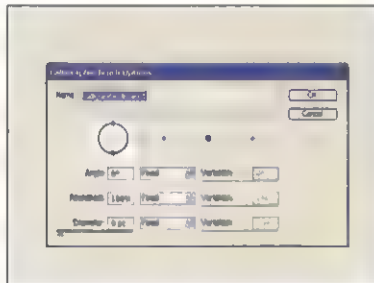


From brushes to paths

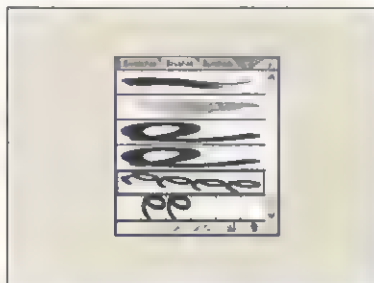
You can convert brush strokes into outline paths for further editing by selecting **Object > Expand Appearance**. This gives you an incredible level of control, because you can edit brush strokes right down to the individual bristles, or modify strokes using any of Illustrator's special effects.



1 Brushes in Illustrator are just as versatile as in Photoshop. Start by drawing a shape, and add a stroke – you can now use this shape as a brush. Open the Brushes palette (**Window > Brushes**), and click on the New Brush icon at the foot of the window. You'll see the dialog shown here, which enables you to choose what kind of brush you'd like to create.



2 Calligraphy brushes use simple outline shapes, and are the least interesting option. Scatter brushes spread copies of an object along a path, Art brushes take a shape and stretch it along a path, and pattern brushes create repeating patterns made of start, middle and stop elements for borders and edges. Each of these options has its own further separate dialog.



3 If you don't want to get too bogged down with the configuration options, select a brush type and keep all the default settings in the dialog. Click OK, and your new brush will appear in the brush collection. Draw a path, or select an existing path, then select your brush – your new brush effect will be applied to the path.



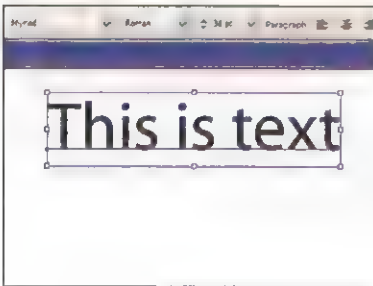
4 Although calligraphy is generally created using the Calligraphy brushes, you can create some fantastic ink-brush effects using the other brush types too. These can look especially good applied to text (see opposite), or used as abstract effects in their own right. The usual rule applies here: don't be afraid to experiment to see what you can do.

Working with text

You can do a lot more with Illustrator text than just using it for labels and lettering...



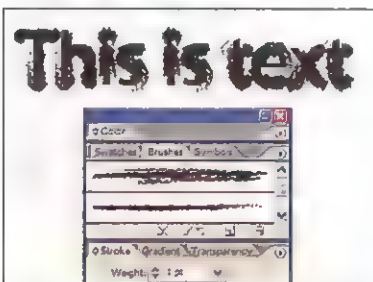
1 Just like Photoshop, Illustrator CS2 has its own collection of text effects. Again, there are some similarities between the two, but also some big differences in how they work and what you can do with them. Open a new document, and select the Type Tool from the toolbox – as in Photoshop and other CS2 programs, it's denoted by a T.



2 Click on the canvas and you'll see a blinking text cursor appear. Type some text, then choose the Selection Tool from the top-left of the toolbox and click on the text. In the tool options bar the top of the screen you'll see the text attributes – font, size, style and so on; change these to alter the appearance of your text.



3 You can change any of these standard attributes while the text is selected, but there's a further editing option available that's unique to Illustrator. Right-click ([Ctrl]+click) on the text, and select Create Outlines – this converts the text to a set of paths. You can now select letters individually for further editing, or regroup them again.



4 The big advantage of converting text to paths is that you can apply all of Illustrator's path controls and effects, including strokes and brushes. For example, here we've stroked the paths in the text using one of the standard brushes, creating a completely new and far more interesting look. Experiment with the brushes and other options to see what you can create.



Text effects

Once your text has been converted to paths you can use all of Illustrator's filters and effects on it. The Pucker & Bloat and other distortion effects can create some stunning results, or you can simply use the Transform options to make individual letters bigger or smaller, without losing any resolution or print quality.



Win some, lose some
The layer style options that are such a versatile feature of Photoshop aren't available in Illustrator. You can recreate some of them using Illustrator's filters and effects, but there's no direct equivalent. You'll also find that if you save a Photoshop file with text in it, and import it into Illustrator, the text becomes a bitmap, and you won't be able to edit it using any of the vector tools.

Layers in Illustrator

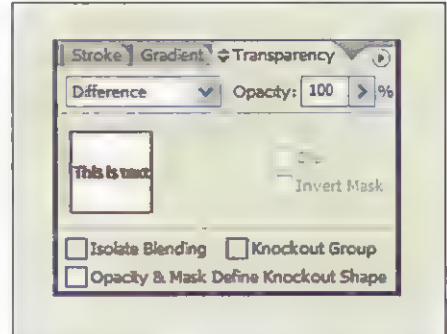
Layers make creating designs faster and easier – here's all you need to know about using them



Layer control

Layers in Illustrator often comprise a number of sub-layers containing individual path elements; click on the small triangle next to a layer's name to reveal these sub-layers. You can select an item in the list by clicking on the small circle that appears next to its name. As in Photoshop, click on the eye icon to hide and reveal layers.

Layers in Illustrator CS2 are similar to those in Photoshop, but with some key differences. The concept is the same, so you can still stack design elements on top of each other, and you'll even find similar blending modes, but the layer selection process is subtly different, and there are a couple of 'gotchas' for beginners. Attributes such as transparency are only shown when a layer is selected with the mouse, so selection can be rather unintuitive. The other catch is that full-black remains full-black, no matter how



Keep an eye on the Transparency tab for each layer. Not only does it show transparency, it's also where you set the blending mode

you try to blend it, so the Difference and Exclusion blends don't do what you'd expect them to.

A GUIDE TO THE LAYER FEATURES

Building up an image in layers makes the various elements easier to manage than if they were all contained in a single layer.

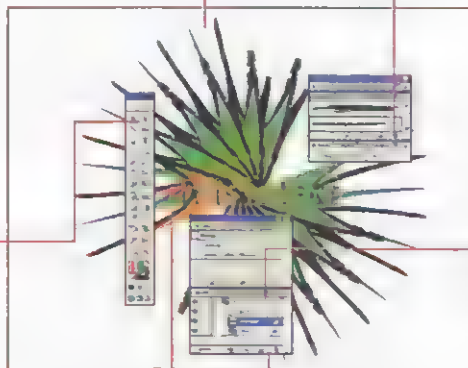
Use the two selection tools to pick out individual layers by clicking on them.

Selected layers are shown with paths and corner points highlighted. Different layers appear in different colours.

The Stroke and other attributes palettes show information about the currently selected layer.

The Layers palette gives an overview of your layers. You can re-order layers by selecting and dragging them up or down the list.

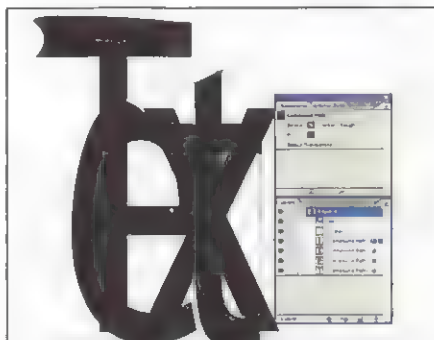
Use the New Layer button at the foot of the palette to create new layers, and the trashcan to delete them.



Working with layers

Arranging your layers properly is important if you want to be able to use them effectively

Because Illustrator CS2 works with paths instead of bitmaps, every time you make a change the entire image – or the parts that you've selected to be visible – have to be redrawn, and this suggests a redrawing order, with some shapes and paths drawn in front of others. We've met this idea already in the section on fills on page 51, where we explained how a shape filled with white can be placed in front of another object or path, and will hide it as long as it's on top of it. This all sounds simple enough, but there are



You can experiment with re-ordering layers in a test project like this. If you drag the 't' to the foot of the stack it will appear behind the 'x'

some complications and other details that need to be explained – see the boxout below.



Top to bottom

Controlling the stacking of layers as a whole isn't quite as hard to understand.

Select the Layers palette, and create some new layers. You can drag each layer up and down the stack; layers at the top of the stack will appear at the front of the image on the canvas, with layers lower down the stack behind them.

FORWARDS AND BACKWARDS

- ☐ **THE OBJECT > ARRANGE** menu contains a selection of arrangement options, which you can use to move items forwards and backwards, control the order in which they're redrawn, and change the order in which they appear to be stacked.
- ☐ **EACH LAYER** can contain sub-layers and other objects, as we've seen. The key point is that the Arrange options work only within a layer, so, when you select Bring to Front, it brings an object to the front of its layer, and not to the front of the whole design, as you might expect (especially if you have some experience of desktop publishing).
- ☐ **IF THIS SEEMS CONFUSING**, test it out for yourself. Create a series of shapes, and experiment with using Bring to Front and the other Arrange options. Then create some layers, and see how the Arrange options work when used with them. After you've experimented for a while you'll soon get the hang of how it all works.



Going up...

The easiest way to 'promote' a path or shape so that it's on top of everything else is to select the current top layer in the Layers palette, create a new layer (if you don't select the top layer first the new layer won't be at the top) and then drag the path you want to promote to the new layer. This guarantees that it will be in the top layer, and in front of everything else.

Filters and effects

These apparently similar features actually work in different ways, and each has its advantages



Bitmaps tool!

Illustrator CS2 also includes many of Photoshop's bitmap effects, particularly the artistic filters. Because these are bitmap effects, you can't use them on paths – you'll have to rasterise (Effect > Rasterize) a path before you can apply them. Rasterising permanently turns your artwork into a bitmap, and you'll no longer be able to edit the vector elements, so these filters are best used at the very last stage of a design.

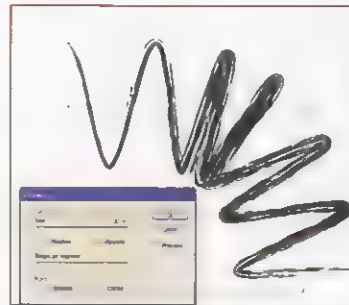
Just as Photoshop includes a wide range of effects that you can apply to bitmap images, Illustrator includes a selection of filters and effects that work on paths, distorting them, complicating them, expanding or shrinking them, and transforming them in other ways. Experimenting with these effects is a lot of fun, and you can create some unexpectedly interesting results using simple curves, shapes and lines as a starting point – even if you can't draw! And, by adding brush strokes, you can quickly create stylish artwork

without much effort. The key point to remember is that the path-based effects only ever distort the underlying path they're applied to, so attributes such as stroke, colour and fill can still be changed at any time. You can also modify the paths that are created by the filters for further fine tuning. Experimenting with these effects can throw up a lot of new ideas for designs and visual effects that are unlike those you can create in any other software; you can quickly transform a simple stroke into a gallery of abstract shapes.

FILTERS VS EFFECTS

What are the differences?

The list of filters and effects includes a lot the same names, and it's not immediately obvious why they're listed in two places, but there's a big difference. Filters work on paths immediately; you can undo them, but once you apply a filter it changes a path permanently. Effects are 'live' processing plug-ins that are applied dynamically, so the underlying path remains unchanged, and the output of each effect is recalculated every time the path or the effect is changed. Filters are easier to work with on a slow computer, and they also let you fine-tune the paths they create. Effects are better for experimenting, as you can add or remove them at will.



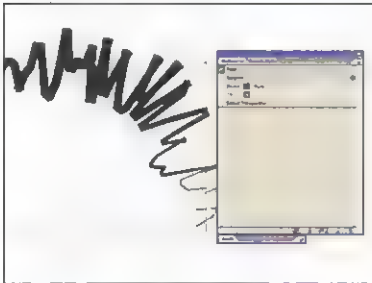
This image started out as a simple curved path – look at what just one of the effects has done to it

Using filters and effects

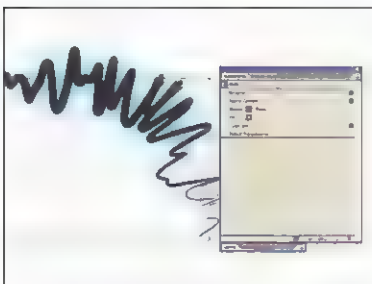
Now that you know the theory behind filters and effects, here's how to use them in practice



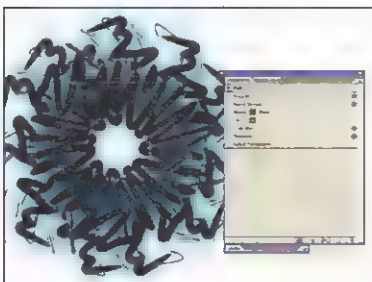
1 Open a new document, and create a path. Keep it simple – this will make it easier to follow how the effects and filters that we're going to apply affect it. You can add a brush stroke if you like, although it's not essential. Make sure you have the Appearance palette open, so that you can see what happens next.



2 Select the path with one of the Selection tools, and choose **Effect > Distort & Transform > Roughen**. Make sure **Preview** is ticked, and experiment with the settings; you'll see your path distorted with extra kinks and twists. If you select **Smooth**, rather than **Corner points**, the results will look more artistic, and less jagged.



3 Click OK, and you'll see that the **Roughen** effect is listed in the Appearance palette. If you double-click on the 'f' icon to the right of the effect name you'll see the settings for **Roughen** again. Now select **Effect > Stylize > Outer Glow**, and select a light blue colour by clicking on the colour swatch to open the Color Picker. Click OK again.



4 You can build up a stack of effects by adding them in turn. To remove an effect, select it and click the trashcan button, or drag the effect name on to the button. You can edit any effect by double-clicking the 'f' icon. The result shown here is produced by adding a **Transform** effect that creates copies of the original path, rotated by a set amount each time.



SVG effects

In theory the SVG effects included in Illustrator work in a similar way to the other effects; in practice, they often produce heavily pixelated results, and don't seem to follow the usual resolution-independent rules for effects, so they're perhaps best treated as interesting examples, rather than useful tools. Don't be surprised if you try them out and don't get the smooth results you'd expect.



Effect previews

There's no easy way to turn effects on and off so that you can experiment with different combinations, but you can rearrange the order in which they appear by clicking and dragging them up and down in the list in the Appearance palette. Don't forget that you can add the same effect multiple times, so you can roughen or transform a path more than once for extra complexity.

Introducing LiveTrace

You can import your sketches and photos into Illustrator for further editing using this feature



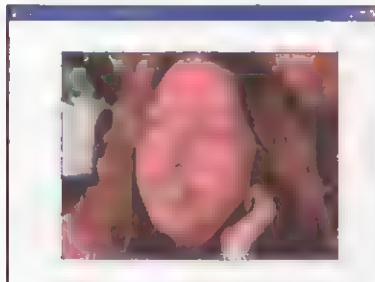
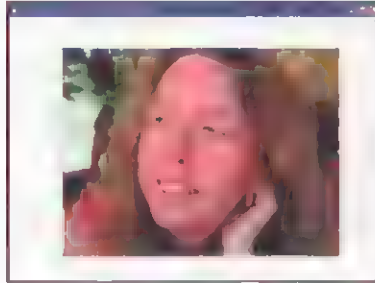
Fine-tuning

The settings in LiveTrace are very, very sensitive; changing the Blur value by a tiny fraction, for example, can have a big effect on the final image. So be sure to take the time to fine-tune these settings to get the result you want – you may find that getting them exactly right requires quite a bit of experimentation.



Photoshop it first

You can improve the results you get from LiveTrace by editing your photos in Photoshop first – try turning the contrast right up, and perhaps applying a blur. Don't worry if the results don't look right on the photo itself – it's the output from LiveTrace that you're interested in, and this kind of preprocessing can make the image look much better.



1 LiveTrace is Illustrator's easy tracing option. You can use it to convert pencil sketches into paths for easy editing, and it also turns photos into coloured path areas. You've probably seen the kind of shaded look this process produces in professional illustrations. LiveTrace doesn't quite create the same effect, but it does enough to give you an excellent starting point.

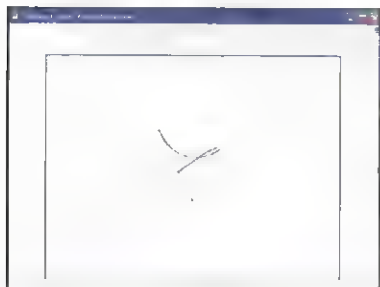
2 Start by scanning a photo or sketch and opening it. Don't worry about the size, because the paths LiveTrace creates can easily be resized later. Select **Object > LiveTrace > Tracing Options** to show this dialog box. There are different preset options depending on the kind of input you're tracing, but you'll always get the best results by adjusting the settings manually.

3 For pencil drawings, the Threshold setting is the most important; for colour work, use Blur to soften detail and produce smoother lines. The various Trace Settings are also useful. If you work with small images on a fast machine with Preview selected, you should be able to fine-tune these settings as you work. Larger photos take longer, but thumbnails will usually show enough detail.

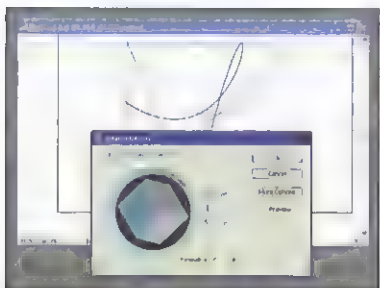
4 Click on Trace to trace the image. Select the paths, and click on the Expand button in tool options bar. Now you can pick out individual paths for further editing, or, as we've done here, apply a filter to all the paths in the image – in this case a hint of Pucker & Bloat. Now that the image is in this form you can fill the areas with different colours, change their geometry, and so on.

Drawing in 3D

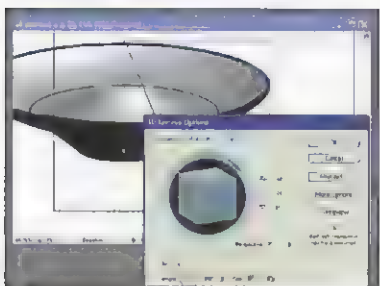
Illustrator enables you to create 3D effects to give your images extra depth and visual punch



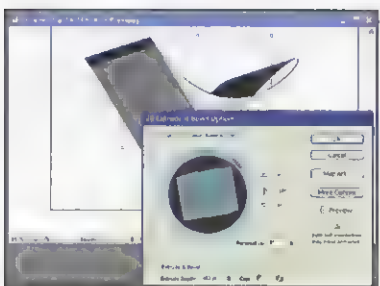
1 Illustrator CS2 includes a number of 3D effects that can appear to lift otherwise flat, 2D designs off the page. The image remains 2D, and Illustrator lacks the features of a true 3D rendering and animation program, but for illustration work these effects can still be very effective. The first step is to create or choose a path that you'd like to change.



2 Select **Effect > 3D**, and choose from the menu. Rotate is the simplest effect; it simulates the effect of rotating the path around the x and y axes. The effect is most noticeable with recognisable objects such as text, although it's more effective when used as a path repositioning tool, rather than as a 3D effect.



3 The Revolve option is much more impressive. It rotates and shades the path to create the impression of a 3D object. The path is used as a cross-section, and then spun around the axes you select using the position control cube. This effect is closest to true 3D; you can use it to simulate shapes such as speaker cones, bowls, plates and even Christmas trees.



4 Extrude & Bevel is similar to Revolve. The path is used as a cross-section, but it's extruded in just one direction, with no spinning. You can create wedges and other simple shapes. The Bevel option adds steps to the extrusion to create a stronger 3D effect. You can apply all these effects to any path; for extreme results, try experimenting with the paths produced by LiveTrace.



Memory-intensive

The more extreme 3D effects are very memory hungry. You'll need at least 1GB of RAM to get the most from them – any less and you'll almost certainly get a message telling you there isn't enough memory available. They can also be very time-consuming, even to preview, so don't be surprised if you have to wait a while to see the results.



3D text effects

You can apply these effects to any path, not just one you've drawn by hand, so this is an excellent way to create dynamic 3D text effects. Enter your text, and select it with one of the Selection tools. Right-click ([Ctrl]+click) on the text and choose **Create Outlines** from the pop-up menu, or select the option from the **Type** menu, to convert your text into a set of paths that can be modified with any of the 3D tools. Applying Extrude & Bevel and experimenting with the Perspective setting can produce some interesting effects.

Chapter 5

PAGE LAYOUT AND DTP WITH INDESIGN

In this chapter...

- ☐ Take a guided tour of the InDesign interface
- ☐ Load, use and modify the preset page template
- ☐ Understand how to lay out and edit text
- ☐ Insert images and illustrations, and make text flow around them
- ☐ Learn some professional tricks and tips to improve your design skills

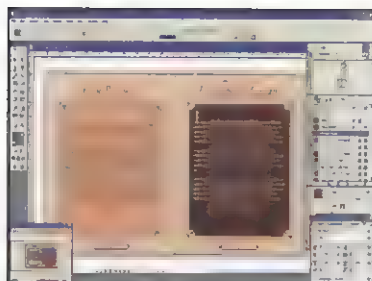
From home-made pamphlets and flyers to magazines and books, Adobe InDesign CS2 is the complete page layout and text editing tool for any desktop publishing project

Adobe InDesign CS2 is a complete desktop publishing solution. It's where you can combine images that you've produced in Photoshop or Illustrator with text to create flyers, brochures, pamphlets and posters, but it can do much more than this. If you need to create a newsletter, an entire magazine, or even typeset and lay out a 200-page book, InDesign offers all the tools and features you need to produce professional-looking results fast.

The art of design

You can create text in InDesign, or import it from a word processor file, and flow it automatically into the

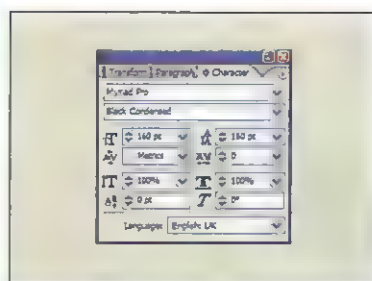
columns in your page layout before styling and editing it in any way you want, and you can also create a gallery of images with captions. But bread and butter work of this sort is just the beginning. InDesign enables you to produce all the specialised text and graphic effects that you see in professionally-produced pamphlets and magazines: you can, for example, flow text around photos, and add text effects such as large capital letters to introduce a section. You can add visual interest to multi-page layouts by using design elements such as pull-quotes, sub-headings and boxouts, which hold supplementary



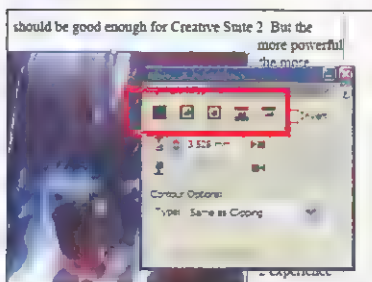
Page 62 Learn about the key tools and features of InDesign CS2



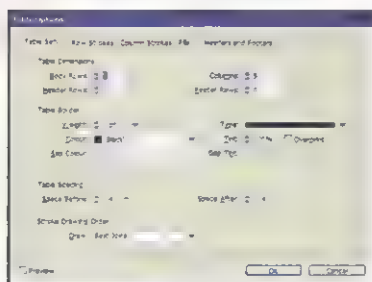
Page 64 Explore the preset templates, and use them in your own projects



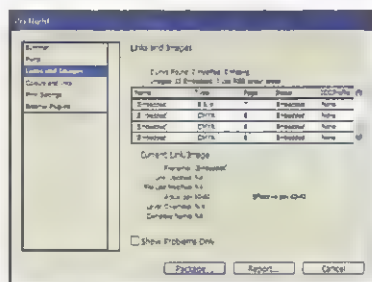
Page 65 Discover how to change the font, colour and other attributes of text



Page 67 Insert images, and combine them with text and other page elements



Page 68 Learn about table creation and other specialised design features



Page 70 Find out how to save InDesign pages for print and online distribution

text. You can also format lists and other information in tables, and apply a range of other sophisticated graphic design techniques.

While you'll find it relatively easy to master InDesign's tools, you may find it takes a little longer to master the art of good page design, which relies on subtle manipulation of text and images to create eye-catching results. As well as using images effectively, you need to know how to choose the right fonts, how to align text appropriately, and how to make effective use of hyphenation and other punctuation. InDesign includes features that manage all of these elements with ease, and you can also

create style and layout libraries, which enable you to maintain consistency throughout your work.

Input, output

InDesign includes options for outputting your pages both to print and electronically. The PDF output features make it the tool of choice for creating manuals and other PDF documents that look far more sophisticated than those made with office-level tools. For print output, InDesign offers professional colour control tools to ensure that rough prints are coloured accurately, so that finished print projects do justice what you designed on your screen.

Introducing InDesign CS2

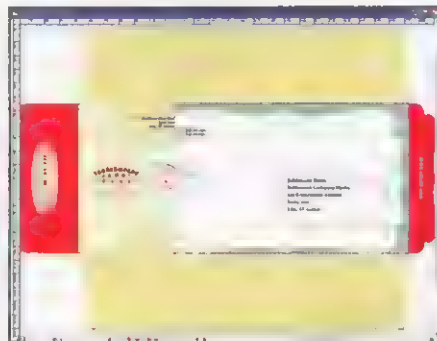
InDesign is one of the most popular DTP tools among professionals, and you can use it too



Watch your memory

InDesign is different to the other tools in CS2 in that it can be used to edit huge documents, such as a book running to hundreds of pages, and this can make it very demanding of memory and disk space. If you only ever use it to design posters and flyers, you don't need to worry about performance, but it's best to use the fastest hardware you can afford for large commercial design and print projects.

Adobe InDesign has taken the desktop publishing world by storm since it was first released. It's easy to use, but also includes a very comprehensive set of features that can be used at every level, from beginner to professional. If you've already used Photoshop CS2 and Illustrator CS2 you'll find the interface design, and some features, are similar, and there is of course full integration with these products. However, there are many features that are unique to InDesign, and you'll need to take the time to master



With InDesign you can work out designs for custom folding envelopes and other stationery, and it's easy to reuse elements between designs

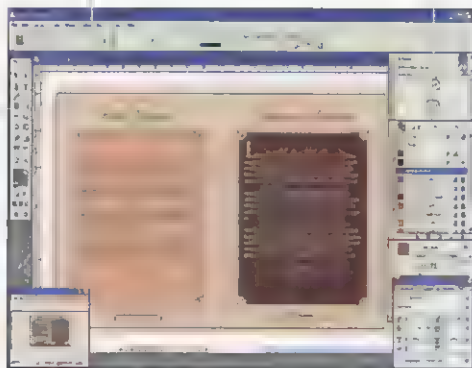
these to make sure you get the best from the print and PDF production facilities the program offers.

THE INDESIGN INTERFACE

The main menu bar and tool control bar give you access to all of InDesign's features. The tool control bar is especially important, and you'll use it extensively.

The toolbar is similar to the ones in Photoshop and Illustrator. Some of the tools are also similar, but many are unique to InDesign.

The Navigator palette is also familiar from other CS2 programs, and enables you to zoom and scroll documents.



The Pages palette enables you to choose which pages are displayed in the main preview window; you can display all the pages in a document if you wish.

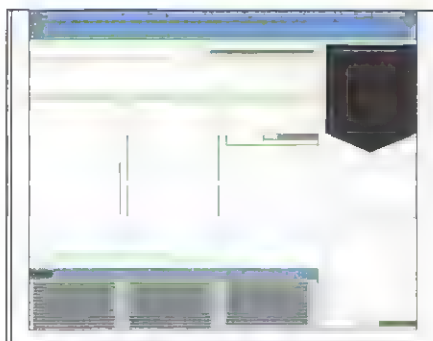
As with other programs in Creative Suite 2, you can choose which palettes to have open, and arrange them to suit the way you work.

The Character and Paragraph palettes are similar to those in Photoshop, but offer even more control over your text formatting.

Welcome to DTP

If you're new to desktop publishing, here are some basic guidelines and tips to help you get started

The basics of desktop publishing and page layout are simple, but there are some quirks and oddities that can confuse newcomers when they see an empty page for the first time. A key difference between InDesign and the other tools in Creative Suite 2 is that in InDesign, designing the blank templates is almost as important as filling them in, so don't treat an InDesign page as a blank slate on which you can do anything you like, in the same way you might in Photoshop or Illustrator, for example. The first



Empty grids don't look very exciting, but designing layouts like these, and filling them in, is what desktop publishing is all about

thing to decide is where you're going to add page elements; placing those elements is the next step.



Page grids

Empty page layouts are often called grids. A grid for book pages would be very simple – just one big text box, and some extra slots for page headers and numbers.

Grids for a magazine are much more complicated, and can include headlines, logos and other 'page furniture'. Creating grids for such projects makes life much easier, as you don't need to redesign the wheel every time – you can just fill in the blanks.

DESIGNING IN INDESIGN

START WITH a layout size. If you're working for print you'll need to know the dimensions of the paper you'll be printing on (A4, A5, CD tray, and so on). You can define the paper size, and other properties, in the New Document dialog (File > New > Document).

DEFINE the number of pages you'll be producing; this option also appears in the New Document dialog. You change this later if necessary.

CREATE an arrangement of text and image frames that define where the text and graphics will go. For a one-off design, you have a free hand here; for a bigger project, such as a magazine, you'll need to save your design as a template, so it can be reused for multiple pages.

FILL IN your template (or templates) with text and graphics. This is the last part of the process, where you define lettering styles, edit text, add photos and illustrations, and make your design come alive.



Don't just type

It's a standard beginner mistake to just start typing in an attempt to add text to an empty page in InDesign.

The basic rule is that nothing goes on a page unless you define an empty frame to hold it first. So, to add text, create a text frame with the Type Tool or a Frame tool, and then start typing, or import the text from a word processing program. Follow the same steps to add graphics and other elements.

Using InDesign templates

You don't need design skills to create great pages, because Adobe has done it for you...



Why Latin?

It's traditional in publishing to fill dummy templates with Latin text, known as Lorem Ipsum. This creates a useful placeholder that shows designers what layouts and text settings look like before they flow in the real text. If you're curious, the original texts in the templates are genuine Latin, written by the Roman author and orator Cicero.

The first time you run InDesign CS2, and also any time you select Help > Welcome Screen, you'll see a New from Template option that gives you access to a range of example templates; these are included to give you a head start with designing your own layouts. They're similar to those featured in Illustrator, but there are more of them, they include complete multi-page documents, and they cover a vast range of possible applications. Some are arranged in 'collections', which package different design

formats to create a unified set – for example, related designs for print advertisements, CD labels, and even pop-up business card holders.

The easiest way to use templates is simply to replace the dummy text with words of your own, by selecting the text and pasting the new copy over it. A more creative approach is to reuse some of the design elements, and customise others to suit your project. So, for example, you could change the photo used in the business set to quickly and easily create a unique look.

UNDERSTANDING STYLE

Improve your design skills by seeing how the professionals do it

While you can use many of the templates as they are, filling them in with new text and images of your own, it's worth looking more closely at the examples to see how they're put together. An outline design is based on a combination of five elements: a colour palette, text styling, logos, photos and illustrations, and use of space. Before you start a project it can be useful to look not just at the relevant templates, but at examples of professional print designs from real life, to see how they use these elements. For example, take a look at a magazine: how are the design elements being used, and what kind of effect are they intended to create?

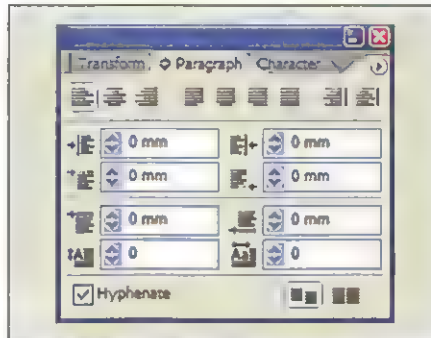


A good design can say a lot with very little if you use the right colours, logos, photos and text styles

Working with text

Master expert-level text editing and formatting in InDesign with our easy-to-follow introduction

When you learn how to use text effectively, you're well on your way to producing professional-looking pages. The three key elements of text layout are size, style and spacing, and you can control all of them using the Character and Paragraph palettes (Window > Type and Tables > Character/Paragraph). The settings for both are similar, but the Paragraph settings are applied to entire paragraphs, while the character settings are generally used to fine-tune text, for example by adjusting the spacing in a heading.



The Character and Paragraph palette settings aren't as comprehensive as those in the control bar, but include all the essential options

This fine-tuning is a key part of the design process, and you'll get better results if you spend some time on it.



Drop caps

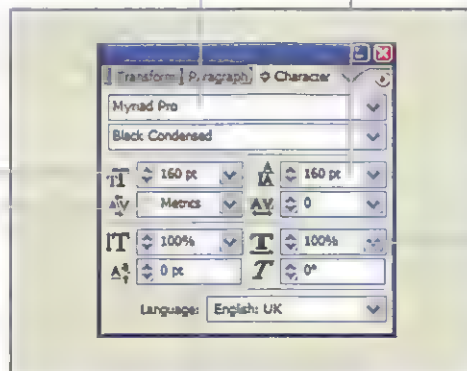
Drop caps are a classy text effect that you'll often see in print. The first letter on a page, or in a paragraph, is made bigger than the others, to lead the reader's eye into the text and add interest to the page. The easiest way to create a drop cap is to click the paragraph button in the control bar, and use the settings in the middle of the bottom row.

THE CHARACTER PALETTE

Choose your font and style here. If you click on the font name, you'll see a drop-down preview of the other fonts in that family.

Choose the font size here; 8pt is tiny, while 72pt is newspaper headline-sized. There's no limit to how big you can make text.

Choose the spacing system between letters. Metrics usually works well, but you can also set the spacing manually for fine-tuning.



Set the leading, or line spacing, here; the default setting is OK most of the time. You need to select entire lines of text for this to work.

Change the horizontal scale, or width of your text, here. This setting is only used occasionally, for emphasis; mostly you won't need it.

The Baseline Shift setting is used to move text above or below the baseline, the line on which a row of text sits by default.

Placing text

InDesign text is contained in text frames – here's how to create and manipulate them



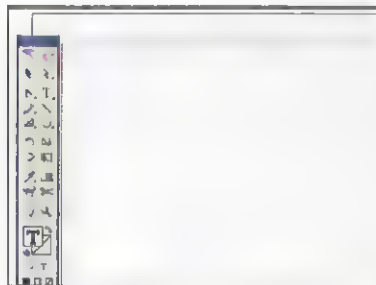
Spell checking

InDesign CS2 includes a spell checker (Edit > Spelling > Check spelling) and a dedicated text editor (Edit > Edit in Story Editor). You can use the Story Editor to edit text in a simplified window, without layout or formatting distractions, rather than on the page, and also to create text, as an alternative to using a word processor.

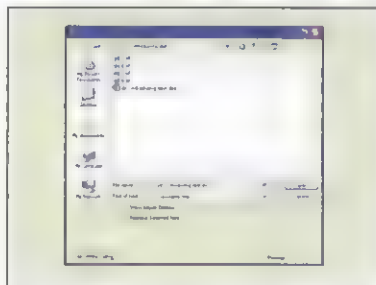


Margins and columns

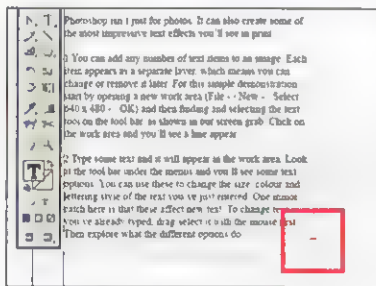
You can specify the margin settings for a page when you create it – the options appear in the New Document dialog. You can also use this dialog to set the number of columns on a page – our example uses a single column. If you set the number of columns to 2 or 3 you'll see that each column has its own margin; when you're placing text in these columns, keep your text boxes inside these margins.



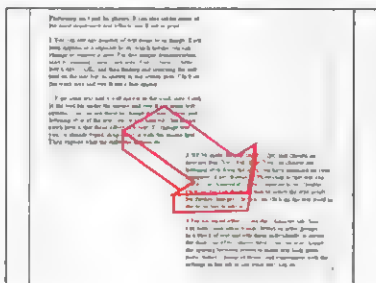
Start with a new document (File > New > Document, and select OK). You'll see a blank page appear with default margins (see the sidebar for more about margins.) Select the Type Tool, and draw a box inside the margins; you'll see a frame appear, with a text cursor flashing at the top-left. You can also draw a frame with any of the frame tools, and click in it with the Type Tool.



There are two ways to enter text in a frame: you can type it indirectly, or you can import it from a word processor. For headlines and other specialised text, it's quicker to type the text directly. For longer copy, it's easier to prepare it in a word processor. Select File > Place, and navigate to a word processor file. When you click OK the text will be imported into the frame.



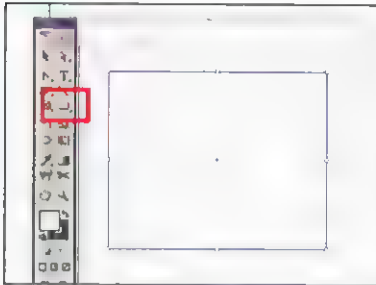
If there's too much text to fit in the frame you'll see a red square with a plus symbol in it appear towards the lower-right of the text frame (we've highlighted it here with a much bigger red square), and you'll need to create another frame to flow the text into.



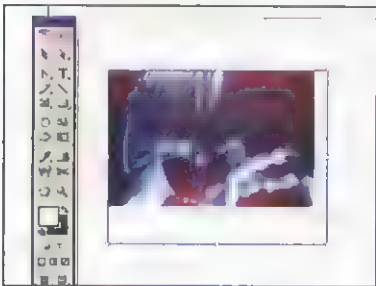
Choose the Selection Tool (the black arrow), and click on the red overflow square in the first frame. You'll see a small text icon appear. Then click and drag to create a new frame, and the text will be flowed into it (you can also create a new frame first, and click in it). You can repeat this process indefinitely, flowing text across multiple boxes on multiple pages.

Inserting images

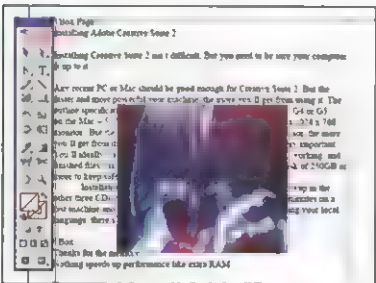
Any good page layout needs images, or other graphics, and it's easy to add them in InDesign



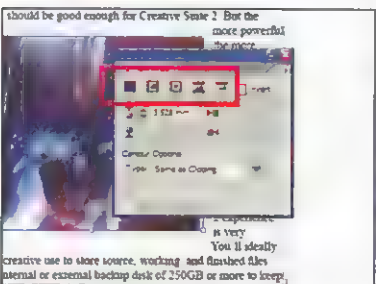
1 Create a new blank document; this time we're going to create a frame for a photo/illustration. Select a Frame tool from the toolbar compartment that's highlighted here – the default rectangle is a good choice – and click and drag in the work area. If you want to resize the frame, use the Selection Tool to click and drag the handles at the corners and sides.



2 Select **File > Place**, then navigate to, and open, a photo or other image; you can open most photo formats, including Photoshop's own, and also Illustrator files. The image will probably be the wrong size, so right-click ([Ctrl]+click) on it, and select **Fitting > Fit Content to Frame** to auto-fit the image. You can also use the Selection tools to modify both the frame and the contents.



3 You can also flow text around images. Start with another empty document, create a text frame, and place some text in it, then create a graphic frame on top of this and place an image inside it. You'll see that the graphic floats on top of the text, which won't usually be the effect you want.



4 Select **Window > Text Wrap** to open the Text Wrap palette. Select the frame you want to wrap the text around, and choose from the highlighted options. The second and third options wrap the text most effectively, but with a rectangular frame there's no obvious difference between them; to see how they differ, wrap text around a frame created with the Polygon Frame Tool.



The same frame
We've suggested that text frames and graphic frames are two different things, but this isn't quite the case. In fact, you can place text or graphics in any frame; there are some minor differences between text and graphics frames – you can't place a table in a graphics frame, for example – but otherwise they work in similar ways.



Bend me, shape me
Text and graphics frames don't have to have hard edges. If you select the **Convert Direction Point Tool** – the bottom tool in the **Pen Tool** group – you can click on the corners of frames and convert them to curves, which can then be modified using the same curve control lines as are used in Illustrator (see page 50). In fact, frames can be any shape at all – curvy, straight or a combination of both.

Creating tables

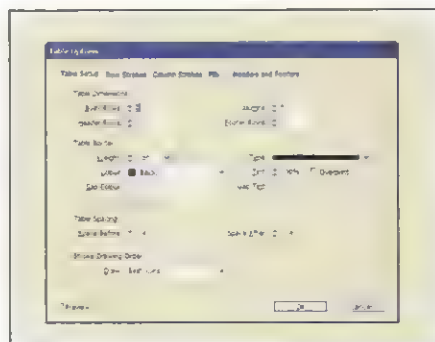
Tables can add a professional touch to your layouts – here's how to create and edit them



Table editing

If you drag-select any of the entries in a table using the Type Tool, you'll see the table editing tools appear at the top of the screen under the main menus. You can add or remove rows and columns, change the alignment of entries, and change the look of the table grid with special effects, such as wavy lines.

Tables can add some visual polish to a design that requires them, such as a brochure that contains lists of information, and InDesign CS2 gives you almost total control over every aspect of their design, including the spacing of rows and columns, the way in which the fields are drawn and coloured – subtle background shades can be a nice touch – and whether the table is filled with text, graphics, or a combination of both. Plain text tables can look a little austere and boring, and, if you're looking for



The Table Options dialog includes a huge range of features and settings that enable you to specify the layout of your table

inspiration, see if you can find some examples of effective professional table design in magazines.



Tables and graphs

InDesign CS2 doesn't include any graphing features, so if you want to include a graph, prepare it in Illustrator first – you'll find a description of the graphing facilities in the Help files. InDesign's tables are there for comparisons and other text-based listings, such as summary price lists and feature comparisons. For feature comparisons you can use the WingDings font to add graphics such as ticks and crosses, or you can create your own graphics in Illustrator, and import them.

WORKING WITH TABLES

CREATE A TABLE by drawing a text frame and selecting Table > Insert Table, and enter the number of rows and columns in the dialog.

FILL A TABLE by importing a list of elements separated by special characters – for example tabs or commas for rows, and carriage returns for column ends. InDesign will convert a list into a table automatically.

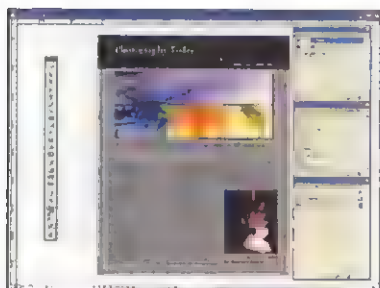
FIT A FRAME to a table by right-clicking ([Ctrl]+clicking) and selecting Fitting > Fit Frame to Content.

IMPORT A TABLE from another tool, such as Microsoft Excel. You can remove default formatting by selecting the Unformatted Table option.

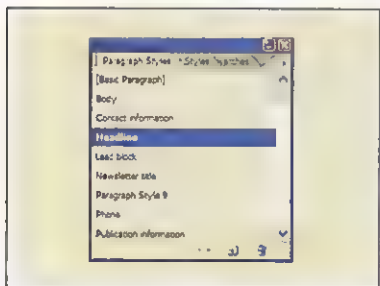
CHANGE THE LOOK of a table by selecting Table > Table Options > Table Setup. You can add a range of effects here, such as filling alternate columns or rows with a slightly darker background shade to make the table easier to read.

Putting it all together

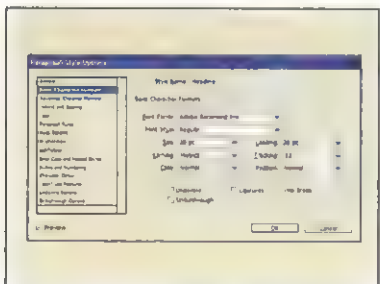
Create a complete design by combining grids and custom elements, and adding content



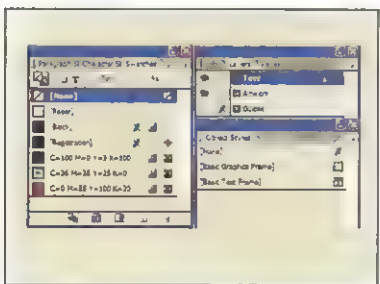
We've shown you how to create text and graphics boxes, and there's very little extra to learn before you can create a complete design. You can start with a blank page, but it's easier to start with one of the template files, and change the content. There's a big advantage to doing this – you don't just get a usable layout, you also get a set of text styles that you can use to fill it.



Load one of the templates and select **Window > Type and Tables > Paragraph Styles**. You'll see a tab with a list of styles. Select a text box with the Direct Selection Tool, and click on some different entries in the list; you'll see that the text in the box is restyled. These paragraph styles are styling templates, which you can apply to blocks of text with a single click.



If you want to change a template, double-click on it and this dialog will appear. The most important setting here is **Basic Character Formats**, which controls the size and style of the letters. Hyphenation is also important; uncheck it for image captions, make sure it's checked for normal text. Experiment with the other settings – you don't need to master all of them.



There are similar style boxes for graphics and blocks of colour, and they work in a similar way. The Swatches palette shows the colours used in your design, and Object Styles shows settings for graphics and text frames. These can all be edited, and used as preset styles for other boxes in a document.



Make it simple

Using the paragraph, colour and graphic box styles is the key to speedy design. It may seem like the long way round if you've never used this approach, but it can save time in larger documents, and it's also a major plus for repeat work, because you can reuse the same styles in new documents. In fact, there's really not much more to design than creating styles, and creating grids for your frames to fit into.



Advanced styles

InDesign's Paragraph Styles palette and other style features are almost fanatically detailed and comprehensive. It's unlikely that you'll ever need to use all the features in a single design, but it's worth knowing what's available. The InDesign Help pages include a list of more advanced style features; for example, you can replace every item in a style list with a different style in a couple of clicks, by using **Edit > Find/Change**.

Preparing for print

Printing from InDesign can be as simple as hitting the 'Print' option, or more complex



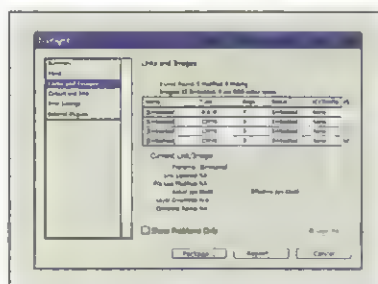
Printing for beginners

If you've never sent a project to a professional printer before, it's worth explaining to them that you're new to the process. Commercial printing isn't completely straightforward, and realistically it may take you two or three attempts to produce a file they can use. If they understand you're a beginner, they're more likely to be patient with you, and may even explain what needs to be changed if you don't get it right first time.



Colour separations

For larger projects, professional printers will sometimes expect colour separations – different files for the cyan, magenta, yellow and black colour information in your project, and advanced projects can use a more complicated system that adds specialised custom ink colours to the basic set. InDesign can handle these separations, but it's a complicated process. For more information see the Color Separation entry in the InDesign Help pages.



1 There are two ways to print from InDesign: you can do it yourself, or you can send your files off to a commercial printer. If you're doing your own printing you can just hit 'Print', and ignore the rest of what InDesign can do, but it's worth getting to know the print settings in more detail. Select **File > Print**, and you'll see this dialog.

2 Clicking through the options you'll see familiar settings for paper size, scaling and orientation, and some less familiar options, such as the **Marks and Bleed** page, which enables you to add printer marks for alignment. You don't need to worry about these for home use, but they're usually needed for projects that will be sent to a commercial printer.

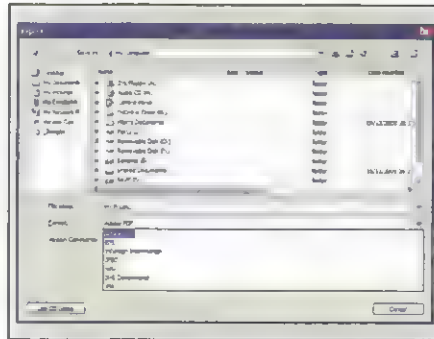
3 Once you've gone through the print options, you can either print your document, or package it to be sent as a file to a commercial printer. Selecting **File > Preflight** runs tests to ensure that the colour, font, and other information in your file is complete, and ready for your commercial printer to use.

4 The final stage of the packaging process is to add a file of instructions and contact details; commercial printers will check this to see if you have any special requirements. Add your instructions and details here, and they'll be included with the rest of the project, which can be supplied to your commercial printer on a CD, or possibly uploaded over the internet.

Electronic publishing

InDesign isn't just for creating printed work – you can use it to create digital documents too

Digital publishing uses resources more efficiently than print, and can offer greater flexibility and interactive features. InDesign documents can be published electronically as easily as they can be prepared for print – in fact, the process is usually simpler, because there's no need to worry about the technicalities involved in professional print preparation, such as colour settings and paper layout specifications. To use the electronic publishing features select **File > Export**, and choose from the options



Select the **Format** option when publishing your file, to specify what kind of file you want to create – that's all there is to it!

we've listed below; this will create a file that you can distribute to others via email or the web.



PDF presets

PDF is almost a standard format, but for specialised electronic publishing there are specific PDF options.

Select **File > Adobe PDF Presets** and you can select these from a list, or define your own; **PDF /X-1a: 2001** is the format most likely to be compatible with the majority of readers. Choose it as the default, unless there's a good reason not to. Avoid **Press Quality**, because this can create huge files.

MORE ABOUT FORMATS

PDF files are the best option for electronic publishing. They can be distributed easily and securely, and they can also be marked up with comments. See Chapter 7 for more on PDFs.

EPS files are used to send pages to professional printers. If you're working on your own projects at home there's no need to use this format. XML is a newer alternative to EPS; it's not as widely used yet, although it may be in the future.

JPEG files are simple images. You can use these to create printed previews, or for distribution on the web, although PDF files are a better option for web use.

SVG files are best avoided, unless you have a very good reason to use them. SVG is a semi-experimental graphics format, and you may not get the results you expect if you try to use it.



From CS2 to CS

If you need to save a layout in a format that can be opened in InDesign CS (as opposed to CS2), save it using the **InDesign Interchange** format, which is compatible across versions. You'll need to update your older version of InDesign with the latest Adobe release to read Interchange files, but once you've done that – it's a free upgrade – you should be able to share documents without any problems.

InDesign Preferences

There are more useful settings here than you might think – here's a quick beginner's guide



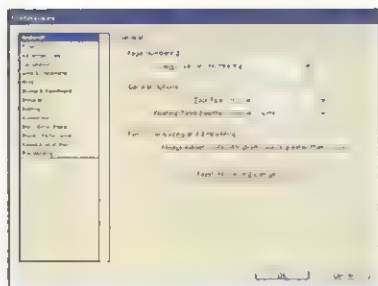
Blacker than black

If you're working in CMYK colour mode (see opposite), pure black paradoxically may not be black enough; because of printing limitations, it often comes out looking more like a very dark grey. Rich blacks start with this standard black and then add some of the other inks to the mix; the result is a full and deep black. You can decide which black to use under the Appearance of Black setting.

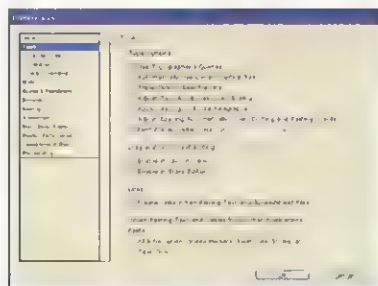


Units & Increments

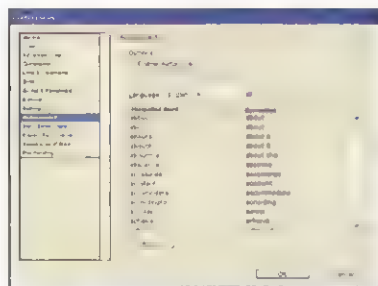
Some of the terms and measurements used in traditional typesetting have found their way into electronic publishing terminology, which is why you'll come across strange units such as picas, and settings such as 72 points per inch. Unless you're a traditionalist, none of these details matter; as long as you use units consistently – and conventional units such as millimetres are fine – you'll have no problems.



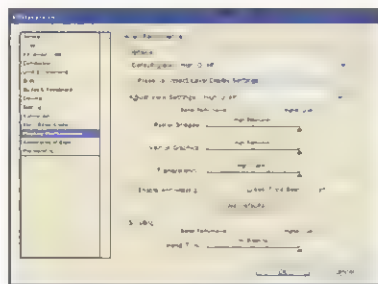
The Preferences in InDesign don't just affect the way the program looks and behaves – some of them control the quality of the print output. You can access the preferences by selecting **Edit > Preferences** (InDesign > Preferences on a Mac); all the settings are collected in this dialog. Select **General**, and you'll see these options.



The **Type** and **Advanced Type** options control the way that text and lettering behave. Some of these, such as **Triple Click to Select a Line**, are standard DTP options, while **Selecting Drag and Drop Text Editing** for the layout view will make it possible to move blocks of text in a layout more easily.



The **Dictionary, Spelling and Autocorrect** options are among the most useful. Turning on **Autocorrect** will trap and correct many of the most common typos, and the box contains a list that you can add to yourself. The dictionary includes support for languages besides UK English, and you can configure the spellchecker to highlight missed capitals.



The display performance settings can help you optimise the speed at which you work. If you're using a slower computer, you can trade off the speed at which your designs are updated against image quality; if your computer is fast enough, you can choose **Absolute Image quality** instead. These settings only affect the previews you see on your monitor, not print output.

Understanding colour

You'll need to know how colour is handled in CS2 programs to get the best from your page designs

Colour handling is an integral part of all the programs in Creative Suite 2. We've taken it for granted so far, but once you start outputting Photoshop, Illustrator or InDesign projects to print you need to be able to guarantee that the colours you see on your screen are the same as the ones that will appear on paper. Solving this dilemma completely can take a great deal of time and patience, and require thousands of pounds' worth of specialist equipment. However, if you're not designing for a living this

is overkill, and there's a simpler solution. The Adobe Gamma tool (see the sidebar) enables you to make sure that the colours you see on your screen are approximately accurate. Budget printers won't reproduce the settings perfectly, but they won't deviate too drastically from them either. On most printers you can modify the colour default balance slightly by hand for manual compensation, but you'll usually find that the colours in your photos and home print projects are close enough not to need major tweaking.



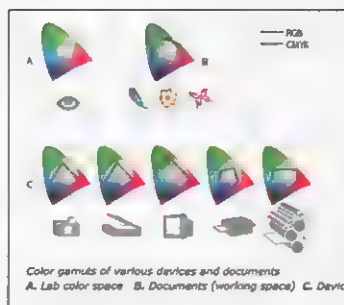
Adobe Gamma

Adobe Gamma inserts a tool into your Control Panel or Dock, which you can use to modify the colour balance of your display to make that it's as neutral, and accurate, as possible. Gamma is quite a crude tool, and isn't perfect, but if you follow the instructions you should end up with a display that will show colours and shades fairly accurately.

RGB vs CMYK

It's worth knowing the difference between these colour modes

It's impossible for any hardware to display all the colours the human eye can see. The problem is that digital devices use different technologies to printing. Printing combines inks to create colours – usually cyan, magenta, yellow and black, hence CMYK; monitors, and devices such as cameras, use the red, green and blue primary colours (RGB), and the colour range of CMYK printing is smaller than the RGB range. Printer drivers convert one to the other automatically, so home printing is taken care of, but if you're sending files to a printer you need to make sure your colours are defined using CMYK, and not RGB, otherwise they may not print as you expect.



The range of colours hardware can work with is called its gamut; it's subtly different for RGB and CMYK modes

Chapter 6

DESIGNING FOR THE WEB WITH GOLIVE CS2

In this chapter...

- ☐ Understand the basics of web design
- ☐ Make use of GoLive's predesigned templates
- ☐ Discover GoLive's library of web elements
- ☐ Learn why and how to use Cascading Style Sheets to design pages
- ☐ Add special effects like JavaScript and DHTML
- ☐ Upload your finished pages to a web server

Adobe GoLive enables you to create stunning websites easily. We'll show you how you can use it to do everything from designing your pages to uploading them to the web

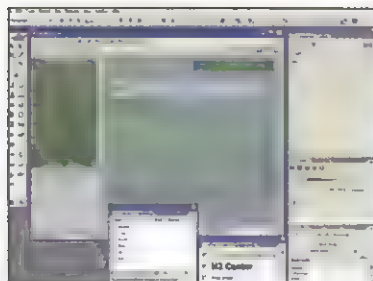
When text-based HTML ruled the web ten years or so ago, web design used to be a complicated affair. These days it's still a complicated affair, but for very different reasons: web pages are more intricate, more carefully styled, more interactive, and more likely to include special effects and other elements that are at the cutting edge of what the web makes possible.

Web design made easy

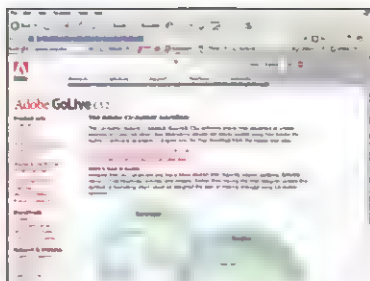
GoLive CS2 can make designing for the web easy at every level. For absolute beginners it offers a set of ready-rolled templates that can be modified with your own content to

create professional-looking pages in minutes. You can use these templates as they are, or with a little more effort you can learn to modify and customise them with your own graphics and design elements. For more advanced beginners there's a set of simple page layout tools that make light work of the challenges of the web today, such as designing for different browsers and standards, creating layouts that work at different screen resolutions, and incorporating powerful features that adapt automatically to these different viewing environments.

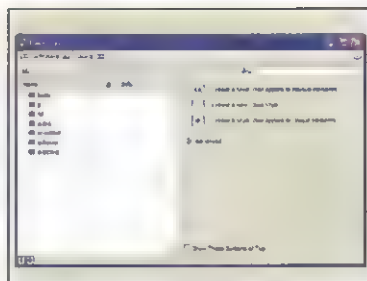
More experienced users will appreciate the improved support for



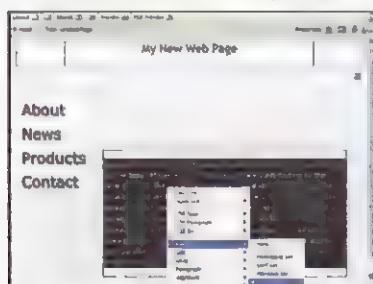
Page 76 Take a tour of the GoLive Interface, and discover the key features



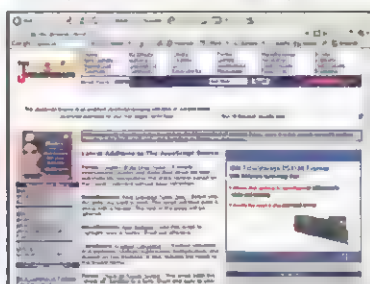
Page 77 Use GoLive's templates to create professional-looking pages fast



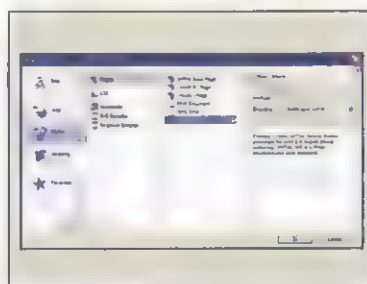
Page 78 Understand the key elements of web pages, and how they fit together



Page 80 Find out how to use GoLive to create simple web pages from scratch



Page 84 Add special effects to your pages, using JavaScript and DHTML



Page 88 Discover how to use GoLive to create content for mobile phones

Cascading Style Sheets, and for taking more control over dynamic layouts. These new features replace complicated table-based designs with a visual and interactive layout process, which enables you to preview and control how pages are laid out in a way that's more familiar to users of desktop publishing tools than web design packages.

Advanced features

Advanced users can create custom templates for standardised page layouts that are based on the most commonly used design templates, while support for JavaScript and Dynamic HTML makes it simple to

insert animations and other special effects wherever they're needed.

You can also use GoLive to create content for mobile phones, for less common web-based formats, such as the new SVG-Tiny (SVG-t) mobile system, and media and messaging formats such as SMIL and MMS. In fact, you can convert much of the content from a standard web page to a mobile format and preview it, all within GoLive itself. Full integration with other CS2 programs means you can develop graphics in Illustrator and Photoshop, import them into GoLive, and incorporate them easily into both standard web pages and mobile-oriented projects.

Introducing GoLive CS2

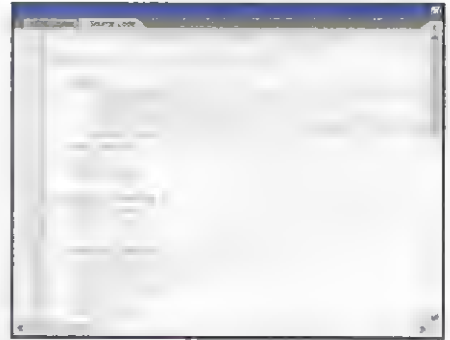
With GoLive CS2 you'll find it's surprisingly easy to create the sophisticated designs you want



The simple life

If you're new to web design, or are trying to create a simple site, you can ignore many of GoLive's features. The simplest way to use it is as a visual interactive web editor, in which you can define areas on the screen and fill them with text. This deals with the design needs of most beginners, and offers simple, DTP-style control, but doesn't require in-depth knowledge of GoLive's more complicated and challenging features.

The GoLive CS2 web editor is included in the Premium Edition of Creative Suite 2. If you're used to simpler web editors, it can seem a bit challenging, because the interface offers many new features, but most web designs will only require you to use a selection of the tools. Once you've mastered the essentials you'll find that web design becomes faster and easier than you were used to, and creating layout and animation effects that used to be difficult, if not impossible, becomes very much simpler. Having reached



For those occasions when you can't avoid getting your hands dirty, GoLive also includes a raw text HTML editor

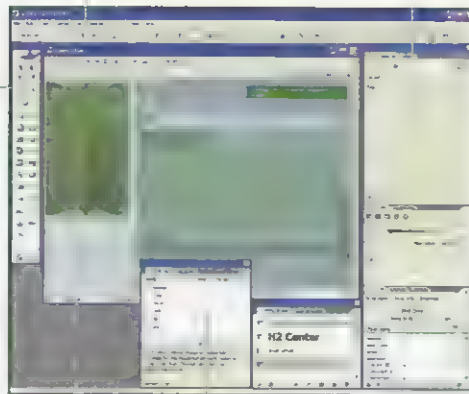
this stage you'll soon be using the program's advanced features to build increasingly sophisticated pages.

THE GOLIVE INTERFACE

The control bar includes a collection of tools for working with web features, including paragraph and table formatting.

The main toolbar is more like a library of different web page elements, from which you can choose the ones you want to include.

The preview windows include markup (i.e., working) and both web and PDF preview options. You can also preview your pages in an external browser.



The Inspector palette is one of the most useful. It displays details of links and other essential information associated with each object.

CSS and HTML style tabs show text formatting presets that you can use to make your designs more consistent.

The rollover tab makes it simple to create animated buttons that respond when a user mouses over them, or clicks them.

GoLive templates

GoLive's off-the-peg design features are the next best thing to a website in a box

GoLive CS2's templates can seem more confusing than InDesign's at first glance, and if you're looking for a collection of all-in-one site templates that you can use just by editing the text, you may even find them a little disappointing. There's a selection of illustrative designs (File > New > Web > Page samples (CSS)), but the rest of the examples are collections of different design options that are closer to the empty grids that you may have created in InDesign. If you load any of the Page samples (Tables)

examples, you'll see that they're quite simple and austere. That's because they aren't designed as complete web pages, but rather as blank page layouts to which you have to add the details; you can customise them by modifying the lettering style, colour palette, graphics and links. To start with, just explore what's available, so that you can get an idea of what the templates can be used for – you'll learn how to flesh them out with graphics, colours and text as you work your way through this chapter.



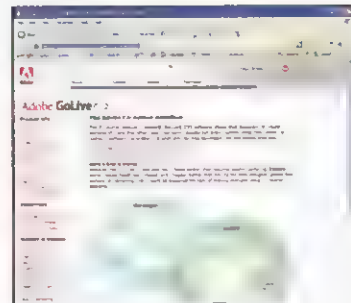
In the frame

In the templates you'll also find framesets. These are even simpler bare-bones layouts designed for pages that use frames. You'll need a little more experience to use these effectively, as they're little more than layout skeletons for common kinds of page divisions, such as a three column menu/text/extras layout. When you've explored the rest of GoLive's features you'll be able to use them more effectively.

MANAGING CONTENT

Designing your site can be just the start of the process

Manual updating isn't the best way to maintain websites such as blogs and e-commerce stores, on which the text changes regularly. Editing and uploading complete pages for minor text changes is inefficient, and professional sites use tools called content management systems to manage updates. The site designer creates blank templates, and the updater – who may be someone else – fills in the templates with text and images using a simpler interface. CMS tools are expensive, but GoLive offers a free content management tool called Co-Author. It's not included in the main release – you'll have to download it from the URL below and install it.



Co-Author is a simple content management system designed to work with GoLive – and it's free

www.adobe.com/products/golive/co_author.html

Web design basics

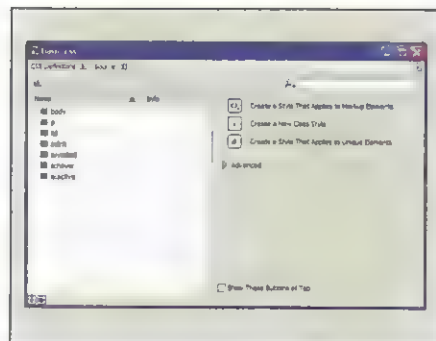
Don't know your HTML from your CSS? Here's our guide to the building blocks of web design



HTML vs CSS

HTML still has its uses. If you want to produce a simple site very quickly – for example, with just a single photo, and a couple of paragraphs of text in a central column – it's quicker than using CSS. CSS really comes into its own for larger sites, and those with more challenging and complicated page layouts.

When the web first appeared, no one expected it to be used for anything more than simple text and graphics. The original web design language was called HTML, but it only took a few years for its limitations to become obvious, and an extended system called CSS was developed. Both HTML and CSS can seem confusing to beginners, but the good news is that you don't need to worry about them. GoLive is visually orientated, and you can design pages without knowing the mechanics of how your layouts are



At its simplest, CSS specifies stylings for text, tables and links. But it can do lot more than this, as we'll see on page 82

created. But it's essential to at least understand what HTML and CSS are, so here's a brief introduction...



CSS for all

One of the best features of CSS is that it offers blank outline and styling templates that can be reused on every page of a site. The style sheet defines where the design elements go, what they look like, and what lettering styles and colours are used. Each page then includes the text and graphics that fit into these respective slots. Put simply, CSS splits design from content, while HTML leaves them mixed together, and difficult to manage.

CSS vs HTML

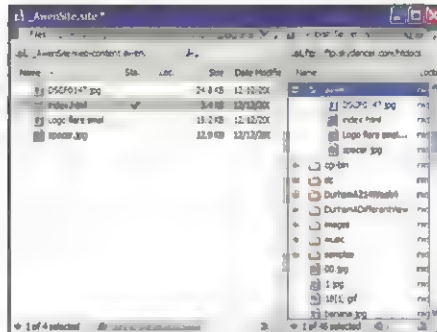
HTML (Hypertext Markup Language) is used for very simple web pages. It can work with text sizes, simple tables, and images on a page, but it's very hard to produce interesting page layouts using it, and it's not good for styled text.

- **CSS** (Cascading Style Sheets) solves many of the problems of HTML. CSS designs are more complicated, and not as easy to set up and use, but they offer much better control over layouts, text styles, and the overall look and feel of a website.
- **CSS OBJECTS** are a GoLive CS2 innovation. They offer a selection of predefined CSS templates that make CSS effects possible for designers who aren't CSS experts. GoLive CS2 also offers a layout grid feature, which makes it easy to arrange text and graphics on a page in ways that are easy to use, but look professional.

More about web design

You can start throwing HTML at a page to see if it sticks, but sometimes there's a better way...

There are two ways to design a website. The first is to rush in and start laying out individual pages; this will work for very small sites with only a couple of pages, and simple layouts with minimal styling. For anything more complicated, however, it's a good idea to break the site down into the elements listed below. There's some extra effort involved, but the advantages are that it's easier to create consistent page designs, as you can reuse layout and styling information with a few clicks; your site's organisation is likely to be



The main site browser in GoLive CS2 is designed to display all your website's assets in a single set of windows

much better; and, if you manage your assets carefully, you can make changes and backups more easily.



Here and there
One of the best features of GoLive CS2 is that it can work with the assets of existing websites. So you can copy a live site to your hard disk, and GoLive will arrange all of the files and other information to make it editable in the same way as if you'd created the site from scratch. You'll find this download option in the new Site Wizard.

DESIGN AND CONTROL

- **THE SITE MAP** shows how the pages in a site are related. GoLive includes a map editor, which can be used to manage the site design visually and intuitively.
- **TEMPLATES**, including CSS objects, are used to produce a layout skeleton for the pages on a site. The templates include page layout information, and also the style attributes of the text.
- **ASSETS** are the nuts and bolts of the site. These include all the layout definition files, as well as basic elements such as the text and graphics.
- **EXTRAS** include special effects such as animated menus (see page 85), video, and other assets that need special handling.
- **THE FINAL PAGE DESIGNS** only appear at the end of the process. They combine the assets and extras to create finished pages.



Old and new
If you're using the older, plain-HTML system of web design, having to adapt to asset management and CSS styling can be a bit of a shock. It's possible to use GoLive and ignore these more modern features, but the layout features in GoLive tend to use them anyway, while also hiding away most of the technical details, so once you've tried these tools it's unlikely that you'll want to go back to an older way of working.

Basic page design

Here's our guide to creating a very simple, but very stylish, web page with GoLive CS2



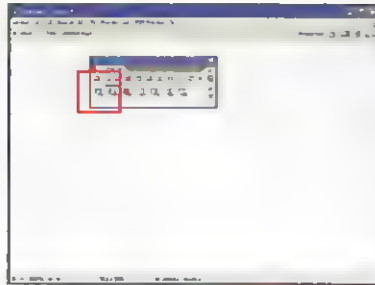
The font problem

On the web, there's no simple way to specify which fonts are used on a page. Intermediate-level designers can use various tricks to make non-standard fonts appear in their designs, but if you're a novice it's best to use the standard font collections that are included by default in GoLive.

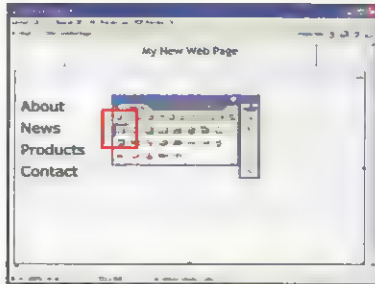


It's a drag

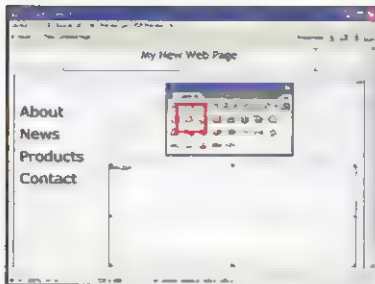
Frames in GoLive don't work in the way you might expect them to. In most design software, clicking in the middle of the frame is enough to select it, and make it draggable, but in GoLive you have to click on the edge of the frame instead. Clicking in the middle of the frame does nothing, and this can take a little getting used to.



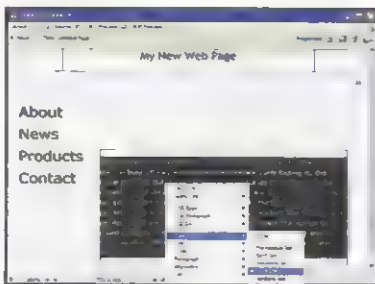
Start by selecting **New > Page > HTML** page to open a layout window. At the bottom select **Show > Page Dimensions**, and choose **720 x***; this makes the preview width compatible with the view on a 17" monitor. To start filling the space, select the **CSS** objects collection – click on the object below the six tools in the toolbox, and select **CSS**. Drag across one of the layout templates.



In the **Inspector** palette (**Window > Inspector**) you'll see height and perhaps width settings for your layout block, which you can customise. Select the **Standard Editing Tool**, and add some text to one of the blocks. Use the layout bar at the top of the screen to control alignment. Next select the **Layout Grid Tool**, and draw a grid that fills the remaining free area.



This grid doesn't appear in the final layout, but it provides a layout anchor for text and graphics boxes. With the grid in place, you can move these wherever you like. Here we've imported a menu graphic created in Photoshop. To add a text box, select **Simple objects**, and then the box icon shown here. Click and drag on the graphics grid to create your new box.



If you copy text from a word processor, select the text box and paste, the text will appear inside the box. To change the formatting, right-click ([Ctrl]+click) on the text. Web text can't be styled as precisely as text for print in a program like InDesign, but you can choose a set of lettering styles, and set the relative size of the text. Experiment with these options to see how they work.

Adding elements

Having created the basic design, we can add more graphics, and links, to complete the page

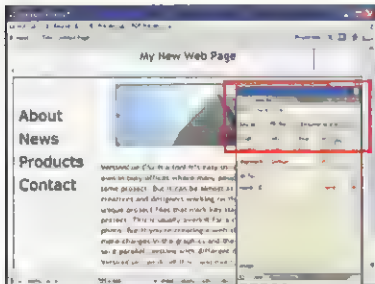


Now that we have text and a menu, we can add another graphic as a header. There's an alternative, and potentially easier way to import graphics, which we'll use for this graphic to illustrate how it works. Start by adding a graphics box to the grid. Choose the Image object from the Objects palette, drag it to the grid, and then resize it to the approximate size you want.

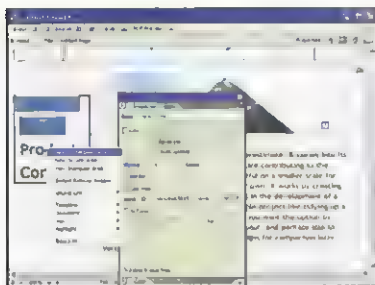


Smart objects

The Smart objects option in the Objects palette makes it easier to import images created in Photoshop, Illustrator and InDesign. Smart objects add automatic resizing features, so you can change their sizes dynamically as you experiment with the layout on a page. When you publish your website a copy of an object will be resized permanently to fit the dimensions you've set for it.



In the Inspector palette you'll see a box labelled Source, followed by Empty Reference. Click on the small File tab to the right and you'll see a file selector box. Select an image – any file will do – and it will be imported into the box. The advantage of this approach is that if you update the file with one of the same name, the page will update after a web refresh.

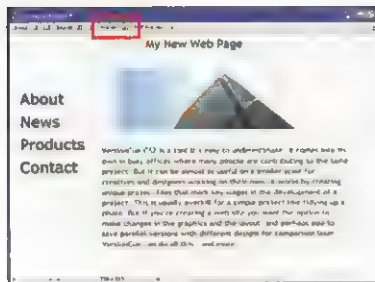


We haven't created any links yet, so here's how to add them to the menu box at the left. Right-click ([Ctrl]+click) and select New rectangular area from the menu. You'll see a box appear. Drag and extend it so it covers one of the words in the menu. Select Link in the Inspector palette, and type the target URL in the URL box that appears.



More about rollovers

Rollovers created in ImageReady (see page 42) can be imported into GoLive, and will be recognised automatically. right-click ([Ctrl]+click) on an image, and select Detect Rollover Images. Both the images and the supporting HTML should be merged into your site design, and they should respond in the live preview window in the same way as they did when you prepared them in ImageReady.



To preview the page, click the Preview button at the top of the workspace. You'll see your page appear, without the background layout grid or any of the frames. You can check the links by clicking on them, or just mousing over them – if they're working, a tool tip box will appear showing you the link URL.

An introduction to CSS

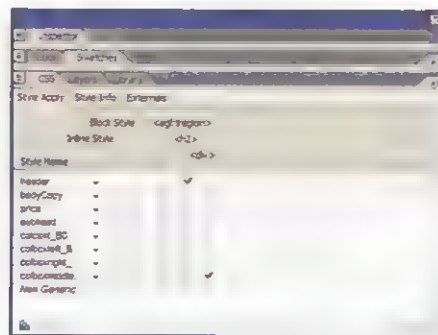
CSS is a complex subject, and you don't need to learn it in detail, but it helps to know the basics



It's all about context

One of the cleverest features of CSS is its ability to select stylings intelligently. You can define a special style for text that's part of a headline and is also a certain size or font. These contextual styles make CSS extremely powerful, but they're really icing on the cake – you don't need to master them to use CSS effectively.

CSS, or Cascading Style Sheets, is a complicated subject; you could fill an entire book with all of the details, so we can't offer more than a taster here. But it's useful to understand a little about the nuts and bolts of CSS, and how it's used in GoLive CS2. As we explained earlier, CSS is all about web styles – setting text colour, font and size, and also page layout. Internally, CSS does this using tags, as HTML does, but with a much wider range of options. Tags and definitions can be put inside a web page, or in an



The CSS palette displays a list of defined styles, and some of their features – for details, see the facing page

external style sheet that can be shared between many pages, to control the styling of all of them.



Keep it simple

If this is your first experience of CSS your head may already be spinning; this is understandable, as there's a lot to learn. To keep things simple, remember that CSS first filters the elements on a page to identify them, then styles them. If you break down CSS like this it starts to become more manageable, and easier to work with.

ELEMENTS OF CSS

HTML ELEMENT STYLES extend specific HTML tags. So, for example, the `<p>` paragraph tag can be extended with extra styling information that will only be applied to paragraphs.

CLASS STYLES define layouts and stylings for classes you can define yourself, such as Headline, Link, Body Copy and so on. Class styles can be applied to specific items, so that, for example, you can apply to them only to certain headings.

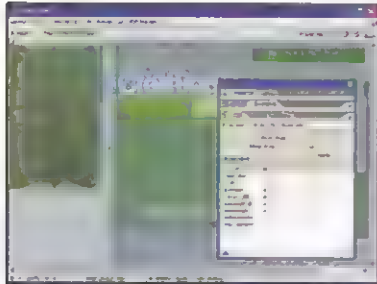
ID STYLES are customised for a specific item on a page, for example if you need to highlight one header in a different way to all the others.

INLINE STYLES are similar to ID styles, but are linked to specific HTML tags on a given page.

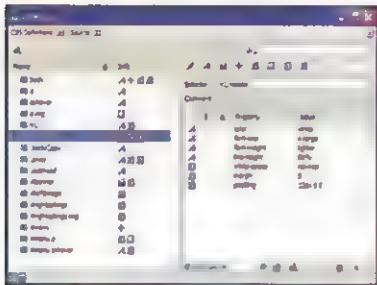
OVERALL CSS is partly a filtering tool that picks out elements of a page, and partly a styling tool that defines how you want them to look.

Working with CSS

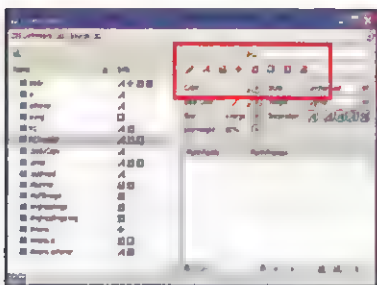
Still confused? Start to tame expert-level page formatting with this guide for complete novices



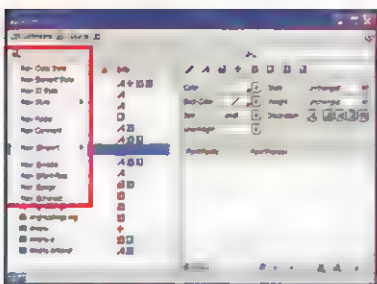
1 Load an example design – we've chosen **File > New > Page Samples > Clothing Company**. Make sure the CSS palette is open (**Window > CSS**) and the **Style Apply** tab is selected. Click the arrow next to each style and you'll see a drop-down menu. Select **'Highlight in layout'** and you'll see where in the layout each CSS style is being applied. (Note that not all the styles are used.)



2 Double-click on one of the styles and you'll see the CSS editor window, which shows a list of styles and their settings. Click through the list and you'll see some of the most important definitions for each style appear in the pane at the right of the editor.



3 Click through the icons above each pane and you'll see all the settings for each style. For text, the letter 'A' icon is the most important, because it sets the colour of the text, its size, and also the alignment. You can do a lot with just these basic settings, ignoring all of the others.



4 To create a new style of your own, click the **New** button above the list of style names. Choose the class type (**ID, Class, Element**), or pick an **HTML tag** to link to the style. You can now change the layout settings in the right-hand pane. To apply a style to a block of text, select it, right-click (**[Ctrl]+click**) and pick a style from the **CSS...** options.



Make it happen

If you load the Blog template, you'll see that it doesn't use CSS at all, and you'll also see that it uses some areas of text that share common stylings. In the tip below you'll see how to change those quickly, but as an exercise, see if you can create a CSS style, apply it to all the text, and then edit that style so that the styling in all of the text areas changes at the same time.



Life without CSS

If CSS isn't for you, there's a simple, CSS-free way to use GoLive. Select blocks of text and use the right-click (**[Ctrl]+click**) menu to select the standard HTML preset stylings, and also to define links. At its simplest CSS is really just a way of adding more presets to this list, with a wider range of stylings and extra layout effects.

Working with JavaScript

You don't need to be an expert programmer to add spectacular effects to your web designs



Keep it mainstream

JavaScript can create some eye-catching effects, but there's a catch: it doesn't work in every web browser. You're on fairly safe ground if you're designing for most of the web, although even mainstream browsers may not always interpret JavaScript reliably. But if you're trying to design a site that, for example, partially sighted visitors can read, then it's something that's best avoided.

JavaScript is one of the wonders of the web, because it takes standard HTML and transforms it into an open play area in which you can create almost any visual effect. There are three levels to JavaScript: the first is understanding what it is, and how it works in outline; the second is knowing how to add JavaScript effects to your own web pages; and the third is becoming a JavaScript specialist who can create custom effects at will.

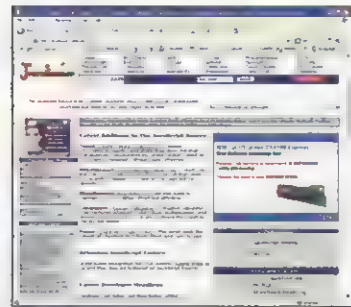
To keep things simple, we'll start at the beginning. JavaScript is a

programming language, which means that it's a way of defining a sequence of steps that changes a web page, or adds something to it. The programming language itself is complicated, but fortunately you don't have to learn it in order to use JavaScript. JavaScript gurus on the web have created many sites that feature pre-packaged scripts that you can copy and paste into your own pages. Many of these scripts are free, and some of them are quite sophisticated; to find out how to use them, see below.

PRACTICAL JAVASCRIPT

Designing your site can be just the start of the process

What can JavaScript do? In practice, almost anything. The most popular applications are dynamic HTML (see the facing page) and simple animations. However, note that some of the less-subtle effects are considered a little tacky by professional designers, so use them sparingly. Adding JavaScript to your own pages is easy. First find a script site – we've listed one below. You'll see scripts in action, and the text of each script itself, which is called the source code. To add a script to your site, copy the two separate head and body parts of the source code into the head and body sections of the source code for your site – they usually go at the top of each section.



Free scripts and more abound online. We've listed just one site, but there are plenty of others to explore

javascript.internet.com

Working with DHTML

Dynamic HTML can add functionality and style to your site, and it's well worth learning about

It's something of a web tradition that DHTML is the name used for some of the more useful and less flamboyant effects that JavaScript can create. Commercial websites often include DHTML effects to create a more appealing look. The most popular effects are stylish menus that drop down with a click, perhaps remaining translucent while also highlighting your selection, and it's effects like these make DHTML so useful. One point to note – even more extreme effects can be created using the Flash system. Flash and

DHTML aren't related, although they can do similar things. To use Flash properly you'll need Adobe's Flash MX product – it's packaged with CS2 Premium edition as the Adobe Design Bundle. Another point to note is that GoLive includes its own DHTML animation tool, which uses a timeline to sequence DHTML effects – there's more about this on page 89. Overall it's well worth getting to grips with DHTML, as it can transform a website, and take it to a professional level that's impossible with standard HTML.



Saving money

While many DHTML scripts are free, you can also find websites that sell them.

They're not usually expensive – around £30-£50 depending on complexity – but this is still a lot to pay for, say, an animated menu. It's usually worth searching for free options first, to see if you can find something you like before you spend any money, simply because there are so many good free scripts available.

PRACTICAL DHTML

You'll have to do a little more work if you're using these scripts

Because they're technically identical, the same cut-and-paste approach that works for JavaScript also works for DHTML. The difference is that if you use a DHTML menu script you'll have to customise it yourself to – at least – change the text, rather than simply pasting it in. This isn't as frightening as it sounds, because even if you've never done any programming it's usually easy enough to pick out the important words in the source code of a menu listing. Common sense and experimentation can take you a long way, but to gain a better understanding you'll need to learn JavaScript properly; there are plenty of free tutorials online that explain the basics.



DHTML central is one of the best sites for beginners looking to use and understand DHTML.

www.dhtmlcentral.com

Checking your website

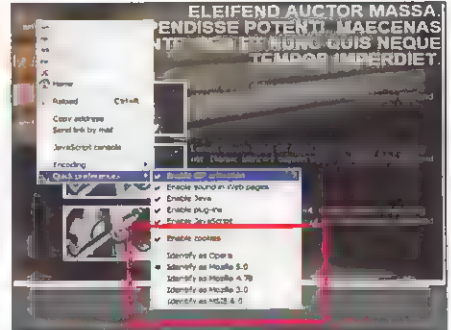
Web testing and compatibility issues can be a major design headache, but GoLive can help



Advanced testing

It's essential to test not just every page of your site for compatibility, but also to check that the site works as a whole – that all the links are intact, and lead where they should, and so on. There's no single test tool for this in GoLive CS2, but broken internal links are always shown with an error icon. Links to external sites have to be tested by hand.

The problem with web standards is they're not standard at all. If you design a web page and check it in your own browser, it may look okay, but open it in a different browser and it may look a mess – or it may not appear at all. Ensuring total compatibility is pretty much impossible, so in practice most sites are designed to be compatible with a useful majority of browsers. GoLive CS2 includes a handy preview tool that makes compatibility checking easy. Select the Preview view, right-click ([Ctrl]+click) and select



Choose different browser emulations to check compatibility. The list doesn't include every browser, but all the widely used ones are there

Quick preferences, and you can see how your page will look in different browsers without leaving GoLive.



Quality assurance

It's a good idea to formally preview your site before you publish it. The easiest way to do this is to 'publish' it to a folder in your computer. Streaming media and other special effects won't work, but you'll be able to check internal and external links by pointing your browser at the index.html file, loading the main page, and then following the links from it.

COMPATIBILITY BLUES

DIFFERENT BROWSERS, and sometimes different versions of the same browser, interpret HTML in different ways. Some use different HTML extensions, and others handle JavaScript and DHTML differently.

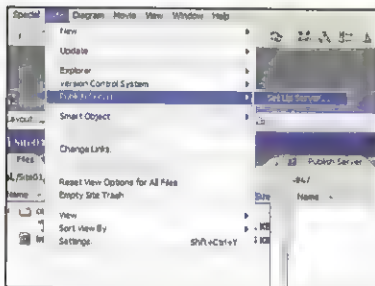
DIFFERENT SCREEN RESOLUTIONS are a more basic problem. Your site needs to look good at 800x600 and 1,600x1200, and at every resolution in between, and perhaps on a mobile phone screen too.

DIFFERENT OPERATING SYSTEMS can also display pages differently, for example due to different font designs or different browser technology.

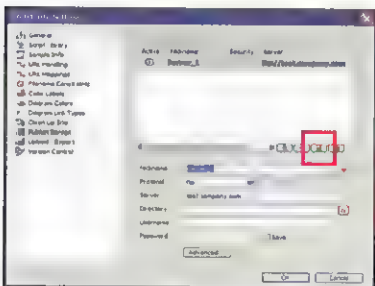
THE SOLUTION is complicated. You can limit your site design to lowest-common-denominator HTML, or you can preview your pages in as many browsers as possible, and try to fix any problems. Professionals often use clever tricks with JavaScript that check which browser is being used, and modify a page's source code to suit.

Publishing your site

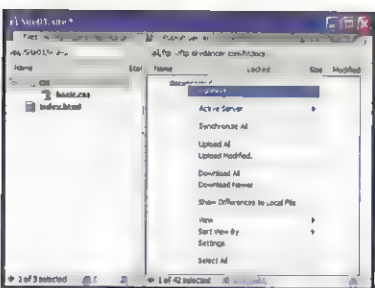
When your website's complete, you'll need GoLive's easy update features to take it online



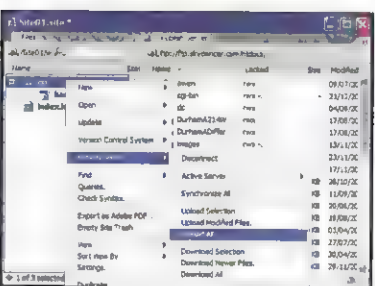
1 Your webpace provider will provide you with details – specifically an FTP address, login name and password – of an FTP account you can use to host your site online. FTP is a file copying system used on the web. You can set up FTP access to your site by selecting **Site > Publish Server > Setup Server**. (Publish Server is just a fancy name for FTP access to your webpace.)



2 You'll see this dialog appear. Click on the **New Site** button at the bottom of the list of servers, and you'll see this new dummy site appear. Select it and change the details to the site address, login name, and password your webpace provider gave you. Make sure **Save** is ticked, so you don't have to enter the details again, and ignore the other details for now.



3 In the Site Browser window, select the **Publish Server** tab. Right-click ([Ctrl]+click) in the server pane of the window, and you'll see this floating menu. Select **Connect** and you should see a list of files or directories from your remote webpace appear. For an empty site you'll either see nothing, or a selection of directories, one of which will be called **htdocs**, or something similar.



4 Select that target directory (if you're not sure which one to use, check with your webpace provider), then right-click ([Ctrl]+click) on one of your site's files in the left-hand pane. Select **Publish Server > Upload All**. Your files will be copied to your webpace, and they should appear online in your web browser.



Partial uploads

When you subsequently edit your site, you can upload only those files that have changed by selecting **Upload Modified Files** instead of **Upload All**; only those files that have been changed since the last upload will be copied. You can also use the **Synchronize** All option to make sure that local and uploaded files are identical. The most recent version of a file will be copied over any older versions.



Manual server set-up

If you've designed a single page from a template without going through the setup wizard, you won't be able to define a **Publish Server** – the option will stay greyed out when you select **Site > Publish Server**. But you can still use FTP by setting up the server manually. Select **File > Server > Connect to FTP**, and add the login details as before. You can now file-copy your page using the FTP browser that appears, and your system file browser.

Designing for mobiles

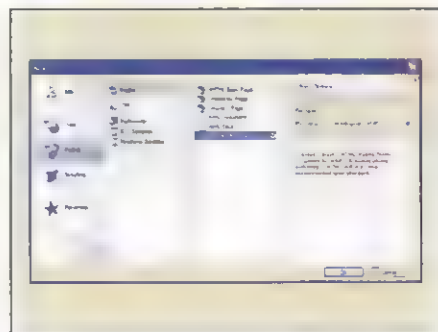
Designing for mobiles is a lot like designing for the web. The hard part is choosing a standard



Service with a SMIL

There's one more media format worth knowing about, and it's called SMIL. Select **File > New > Web > Multimedia > SMIL** document and you'll see a SMIL editor, which features a timeline for still images, video and music. You can add or remove items from the timeline, and define when they play. Note that SMIL files can only be played in RealPlayer applications.

Unlike browsers, which are fairly standardised, mobile phone design relies on standards that vary between mobiles, providers and countries, so the first step in creating a mobile design is to understand which standards you need to use to match the mobiles you're targeting. With the standard defined, designing for mobiles is similar to designing for other browsers. The difference is that mobile design will either be much simpler, with fewer graphics, less complicated layouts for smaller screens, simple, underlined-text



Select **New > Mobile > Pages** and you'll see a list of blank page templates that are designed for use with mobile phones

links and no special effects, or will make heavier use of media files for sounds and animations.



More and more

There isn't room here to tell you everything you need to know about the mobile extensions to HTML, and the GoLive CS2 Help pages offer no more than a sketchy introduction. Essentially, they define special formatting information for small screens, and because they're so similar to HTML, designers can convert standard web pages to mobile ones fairly easily. To find full details you'll need to search the web, or buy a manual that describes what these extensions do.

MAKING MOBILE MEDIA

HTML, XHTML, WML AND I-MODE are all mobile extensions to the web. WML is the simplest. Instead of pages it's based on 'cards', which are downloaded to a mobile all at once, so that users can move between them quickly.

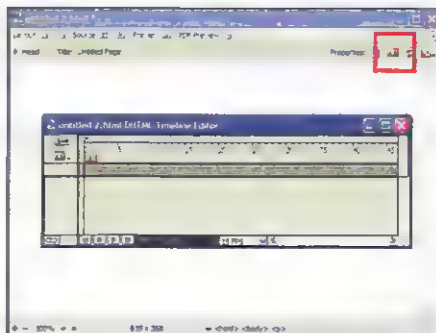
SVG-TINY is a subset of the SVG graphics system, which was introduced back in Chapter 4. SVG-t files include fixed graphics, which are often combined with JavaScript so that users can interact with them. The Live Rendering feature in GoLive CS2 includes an SVG-t preview mode for checking SVG-t graphics.

MMS messages may already be familiar – they're like text messages, but include a photo, a sound or music clip, or a video clip. If you select **File > New > Mobile > Pages > MMS** document you'll be able to create and edit MMS messages for mobile use.

Getting more from GoLive CS2

There's still more to discover in GoLive CS2 – here's a round-up some of its other features

GoLive started as a simple web editor, but as web design has made increasing use of video and animation, GoLive has followed suit by adding extra tools that support these media. Even so, it can still be a surprise to discover that GoLive CS2 includes a almost fully fledged video editing tool for creating QuickTime movies, and also a timeline-based DHTML animation feature that can make elements zoom around the screen, or create more subtle effects. When you've mastered basic editing in GoLive it can be fun to explore



If you're creating DHTML animation, the Timeline Editor appears when you click this icon near the top-right of the screen

these more dynamic and creative options – although bear in mind that they can use a lot of bandwidth.



Dynamic design

The QuickTime, DHTML and SMIL editors can take your site designs to a new level, because they can be used to create content such as slideshows and special effects. Combine these tools with Actions and you can create content that responds dynamically too, and the creative possibilities start to become almost limitless.

ADDITIONAL FEATURES IN GOLIVE CS2

ACTIONS are built-in scripts that you can add to your pages. Select **Window > Actions** and you'll see a palette with a list of things the user can do. Select one of these, and click on the Action button near the bottom of the tab. You'll find a long list of reactions – some that are useful, and others that are more quirky.

THE DHTML EDITOR is a timeline-based tool for managing animated effects; you can open it by clicking on the Filmstrip icon at the top-right of the layout/preview window. You can use it to make parts of a layout move, and to create other special effects.

THE JAVASCRIPT EDITOR makes it easy to create or edit JavaScript (see page 84). Its icon is the scroll next to the DHTML editor's filmstrip.

THE QUICKTIME EDITOR offers a fully-fledged video editing tool for preparing QuickTime movies.



Putting it all together

As you've seen, there's a dazzling array of tools built into GoLive CS2, which enable you to do a lot more than design simple static pages. But you don't have to use these options to create very obvious effects – if you look at professionally designed pages you'll see that when animation and movement are used, they're often used subtly.

SHARE YOUR DOCUMENTS WITH ADOBE ACROBAT

Adobe Acrobat may seem like the odd program out among the design powerhouses of Creative Suite 2, but it's a very useful – and versatile – tool for sharing your documents

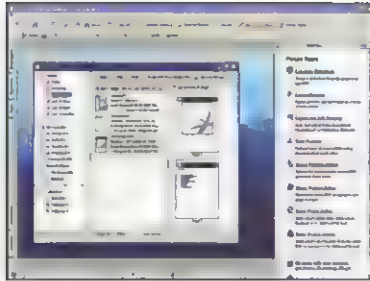
Adobe Acrobat was created for business use, and you might wonder what it's doing as part of Creative Suite 2. It's certainly not a creative development tool like the other products in the package, and there can be some confusion about what users can do with it, and how it fits into the bigger CS2 picture.

Acrobat in workgroups

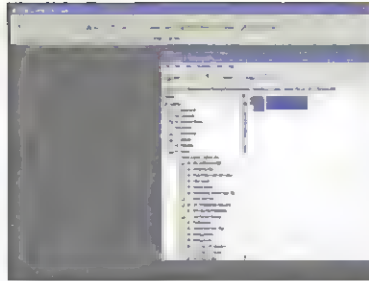
The first thing to understand about Acrobat is that it isn't a design tool. Although it's used to read PDF files, it's not an ideal way to create large PDF projects such as help files – InDesign is a better choice for that kind of job. In fact Acrobat is best

suited for use as a file conversion and distribution tool, and it's most useful in environments where many people are collaborating on projects.

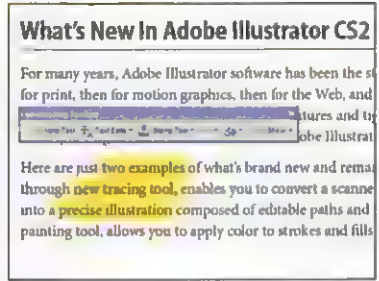
Acrobat makes it easy to share files, and contributions to them, within groups. Managers or creative directors can preview work, add annotations and suggestions, and email them to colleagues for further revisions. Many of Acrobat's features are designed for this kind of work; specifically, you can add 'sticky notes' to PDFs for comment purposes, and make more general comments and annotations too. There are also security features that enable users to lock a PDF file with



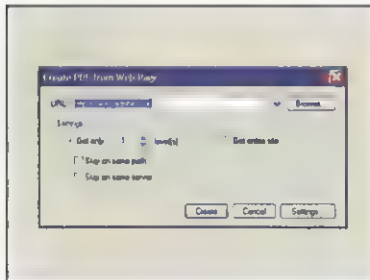
Page 92 Learn about the key features of Acrobat, and the PDF file format



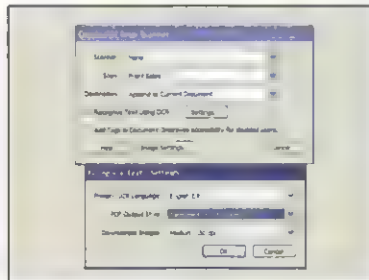
Page 93 Quickly convert existing files into distributable PDF documents



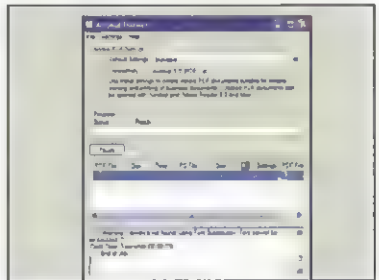
Page 95 Use Acrobat's tools to mark up and add comments to PDFs



Page 97 Experiment with Acrobat's Web to PDF conversion options



Page 98 Explore Acrobat's scanning and character recognition features



Page 99 Automate PDF creation from PostScript files using Adobe Distiller

a password or a digital signature, so that only authorised recipients can read it, or make changes to it.

Acrobat at home

If you're working on your own, then it's unlikely that you'll need to use most of these features. But there are other tools and options that still make Acrobat Professional worth mastering. One of the most useful features is its ability to scan paper documents, and use Optical Character Recognition (OCR) technology to 'read' the scanned text. This process is most often used to create a PDF file of a paper document; you can use this feature

to archive important documents electronically, and you can also copy the text to a word processor for further editing.

Acrobat also enables you to convert web pages to PDFs. You can use this feature to read web pages offline, or to build a library of useful pages that loads instantly. It also offers a handy way to save web pages to disk for distribution on a CD, so they can be read without a web browser, skirting around any compatibility issues. And finally, you can also use Acrobat as a quick and easy way to convert existing documents that don't require further editing into distributable PDFs.

Introducing Acrobat 7

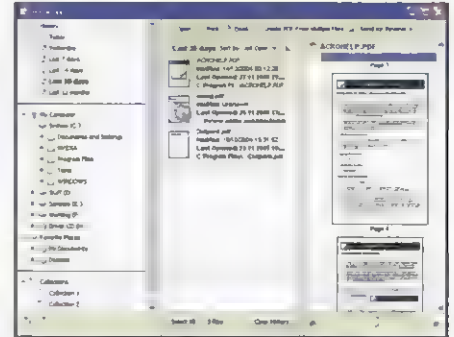
This professional version of Acrobat includes less-obvious features that may surprise you



PDF searching

The Yahoo-based search engine can search both local and web-based PDF files for phrases you specify, and having the search facility inside the main Acrobat window can be more convenient than searching using a separate web browser. You can also search PDFs on your computer, or the particular PDF that's being viewed in Acrobat.

Unlike the other programs in Creative Suite 2, Acrobat is primarily menu and toolbar driven, so you won't see the palettes that are such a big feature of Photoshop and Illustrator, for example; it can take a while to get used to this, but otherwise the interface is easy to use. One thing to be aware of is that many of the toolbar options provide an alternative set of drop-down menus. You'll find the options for creating PDFs and adding comments to them here. Another point of interest is the tools that are found



The Organiser tool is a mini-browser for viewing PDF files, complete with preview panes and a History feature

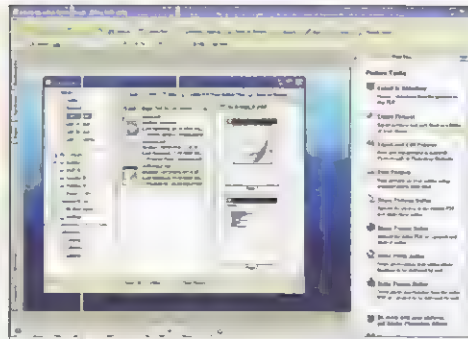
under the main menus; the most important is the Organiser, which offers PDF browsing facilities.

THE ADOBE ACROBAT INTERFACE

Many tools are contained within the main menu bar, rather in separate toolbars and palettes.

The main toolbar includes basic file-related features. You can also search, print, attach and email from here.

The more specialised toolbars are detachable, and can be moved around the workspace. These include security and comment tools.



The main preview area shows the PDF file that's currently being viewed. Use the percentage and +/- icons above it to zoom in and out.

In Acrobat 7 the Help features appear in this pop-up window. Select Hide to remove it from view.

Along the bottom of the interface are options relating to page numbers, comments, bookmarks, attachments and other information.

Creating PDF files

Acrobat 7 enables you to convert almost any document on your computer to a PDF file

The clever thing about PDF files (see below for a general explanation of the format) is that they can be used to convert almost any document into a form that can be read with a single piece of software – the free and ubiquitous Adobe Reader. The reader is available on most platforms now, including some mobile phones, and it's a recognised standard for document distribution. This is good news, but there is a catch: Acrobat is a conversion tool, not a design and layout tool, nor a text and image

editor. So the first step in creating a PDF is to finalise the design and content of your document using a program such as InDesign or Photoshop. Converting your work to a PDF is then ingeniously simple. You can convert a document into a PDF by simply opening it and saving it in Acrobat Professional, and you can also drag a document from your file browser on to the Acrobat workspace; when you do this, Acrobat will automatically convert the document to a PDF, as long as it can read the file format.



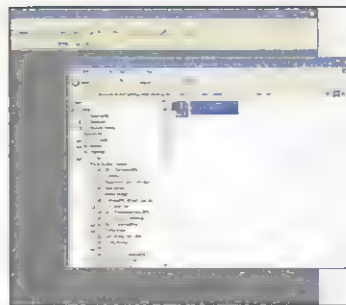
File conversion

You can use Acrobat 7 for more than just PDF creation. If you load a file, convert it to a PDF and then select *Save As*, you'll see a long list of file types, including PostScript, HTML, plain text, Microsoft Word .doc file, and some graphics formats. You can save your PDF in any of these formats, and this makes Acrobat one of the most useful file conversion tools available.

WHAT ARE PDF FILES?

They're called portable – but what exactly does that mean?

The PDF – Portable Document Format – was developed to make it easier to publish and share documents electronically. PDF is a bit like a more sophisticated version of the language used to create web pages, but it offers much better control of layouts, indexing and graphics. PDFs are one of the most convenient ways to package documents in an electronically readable form. This is good news for businesses, because they can avoid producing mountains of paper that's used once and then thrown away, or takes up huge volumes of filing space. PDFs are ideal for document archiving, and also for producing brochures, manuals and other documents.



Just drag – and drop. With Acrobat 7 Professional you don't need to worry about the details of PDF creation

www.adobe.com/products/acrobat/adobe.pdf.html

More about PDFs

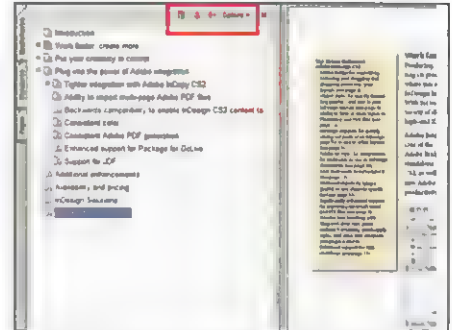
Although the default settings work well most of the time, it's useful to know your PDF options



Embedding fonts

You'll find that some of the fonts you use can't be included in PDF documents; this is because the PDF file needs to include a copy of the font, and this may not be legal for licensing reasons. It's good practice to stick to a small range of standard default fonts when creating PDFs – or at least not to rely on a specific font for a project without checking first whether or not you can include it.

PDF creation can be a very simple process, but the format offers more than simple portability. Acrobat's commenting and security features are covered over the next couple of pages, but there are other features that are worth knowing about. The most important of these is bookmarks – essential in longer documents, and well worth mastering. It's also worth becoming familiar with the page editing features. Select the page tab, right-click ([Ctrl]+click), and you can add, remove or replace any of the pages



To create your own bookmarks, open the bookmarks tab and use the icons that appear, or right-click ([Ctrl]+click) for a pop-up menu

in your document. If you spend some time exploring these options you'll get far more out of Acrobat.



PrintMe. Anywhere

For those times when you need a paper print-out of your PDFs, but aren't at home or in the office, the PrintMe feature (File > PrintMe Internet printing) offers commercial WiFi paper printing facilities at hotels, airports and other locations around the world. Make sure you're connected to the internet, select the plug-in, and you can navigate your way through the PrintMe website to find and use a local printer.

PDF EXPERTISE

BOOKMARKS help readers navigate your documents. Add them to long documents to highlight chapters and sections, using the Bookmarks tab at the right of the screen and the New Bookmark icon that appears.

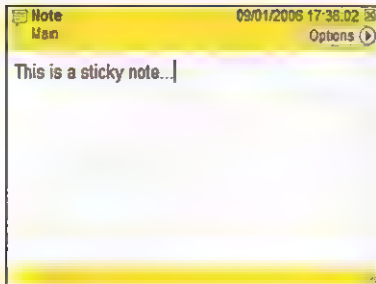
MULTIPLE FILES can be collated into a single document using the File > Create PDF > From Multiple Files option. You can specify the order in which the files are included.

COMPATIBILITY is traded off against file size. Select File > Reduce File Size to show this option. Version 5 files are best for broad compatibility, but the more recent versions use file space more efficiently.

THE TYPEWRITER (Tools > Typewriter) is a simple text entry tool. If someone sends you a PDF form to fill in, but doesn't know enough about PDF design to enable editing, you can use the Typewriter as a substitute type-over feature.

Marking up PDF files

One of the best features of Acrobat is that you can add comments to PDFs, and edit them

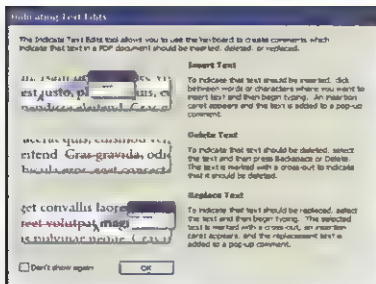


One of Acrobat's key features is a set of tools for marking up documents by adding notes and comments, highlights, and so on. Open a document, select **Comment and markup > Show commenting bar**, then select the **Note Tool**. Click on the document and you'll see a blank sticky note appear, on which you can enter a comment. You can add as many notes as you like.

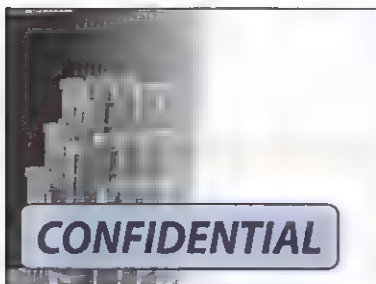


Draw and paint

There's an extra set of markup tools that create symbols instead of adding text. These aren't just used for graphical feedback – they can be applied to text too. Select **Comment & Markup**, and then **Drawing Markup Tools**. You can add comment boxes, arrows, dimension arrows – and even fluffy cloud shapes!



Select **Text Edits** and you'll see a set of proofreader's markup options. You can't change the text inside a PDF file directly, but you can mark text for insertion, deletion or replacement. It's often easier to edit a document directly, but this tool is useful for formal proofing and correction.

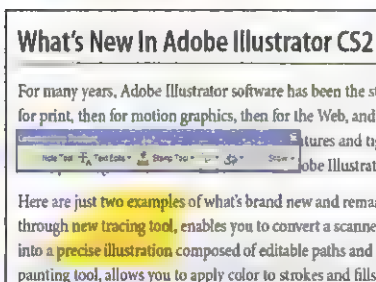


Select the **Stamp Tool**, then click and hold your mouse button and you'll see a range of options, such as **Approved** and **Revised**. These act like physical stamps, modifying the PDF with the selected text. The first time you use the tool you'll be asked to enter details that identify you. If you click on a stamped image you'll see a subsidiary text box, in which you can add more information.



Why markup?

The markup features are most useful in businesses where many people work together on documents; sharing comments and feedback electronically can be much more efficient than face-to-face meetings, and can generally speed up communication. If you're working on your own, you can still use the markup features to make notes to yourself about projects, and also to proofread text. Going through a formal review stage for a project can help you to spot mistakes you might otherwise miss.



The **Highlight Tool** can be dragged to create a yellow highlighter effect over a section of text, and you can add note-style comments to this by double-clicking on it. The **Attach Tool** can pin a file to a specific location in the file; if you have a microphone you even can use this option to record and add audio comments.

Securing PDF documents

You can protect your PDFs with passwords, and control what other users can do to them



Create an ID

You can create your own digital ID by selecting **Advanced > Security Settings > Add ID > Create a Self-Signed Digital ID**. If you use a self-signed ID you'll have to send a copy of the ID certificate file with the document, or make it available online.

Another useful feature of the PDF format is that it can be protected with security tools. By default PDF files are open access; they can be read by anyone, printed by anyone, and sometimes also modified. This isn't always a good thing, and sometimes you may want to restrict access in some way. The easiest option is to add a password. Select **Document > Security > Show Security Settings**, and choose password security from the drop-down menu. This page also lets you specify what a reader can and can't

do with your document; you can even turn off printing here, so they won't be able to print it out.

For more comprehensive security you'll need a certificate file that you can use with the digital signature features in Acrobat. While you can create your own file (see the sidebar) it's easier to pay a company to manage your certificate for you, and certificate management can be complex and expensive. Most of the time, unless you need to exchange sensitive commercial documents, password security will be enough.

CERTIFICATES AND SIGNATURES

For extra security, consider using a digital signature

Digital signatures are based on the same principles as using hand-written signatures to confirm identity, but they're far more secure. When you electronically sign a PDF, you're not just confirming your own identity, you're also guaranteeing that the file hasn't been modified. To do this you need a digital signature, which is a unique key file stored on your computer. Details of this file can be kept online, so when someone tries to read a signed document, Adobe Reader checks the digital ID electronically, and reports whether or not the signature and file contents are valid. If security is an key concern, digital signatures are an effective solution.



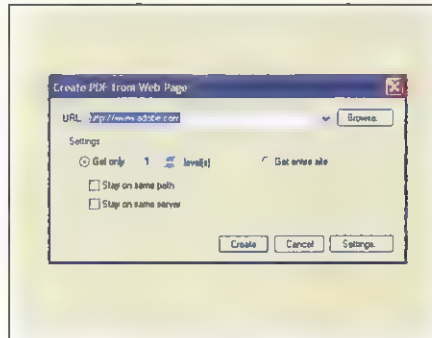
Use the **Document Security** features to add a password, and to turn off printing and editing options

www.adobe.com/security/partners_digsig.html

Web to PDF

You can also use Acrobat 7 to convert web pages into PDF files – and it's surprisingly easy

When you can save web pages by choosing 'Save As' in your browser, why create PDF files instead? In fact there are some very good reasons. The web converter in Acrobat 7 Professional can follow links in a site, so you can download some or all of a site in one go, with embedded bookmarks that act like links between pages; a straight HTML save, on the other hand, will only store one page at a time. Saving as HTML also creates a folder that's not as easy to exchange with others as a PDF file. PDFs are also useful



This deceptively simple dialog offers a wealth of web page saving features. There's not much to learn, and the results can be very effective

if you want to add comments and notes to a site – it's easy in Acrobat, but impossible with HTML.



Copyright alert

You're allowed to copy a website for your own use – for example to archive it for offline browsing. But, unless you own the copyright to a website, you can't legally distribute it as a PDF file. Websites are covered by copyright, just like other information, so if you're planning to include a set of web pages in a project that's going to be distributed among many people, you'll need to get permission.

PRACTICAL WEB PDFs

SELECT the URL. This will be the main entry point for the site you're about to save. As you'll see below, you're not limited to this one page.

SELECT the number of link levels you want to include. This scans the website, opening links it finds and including them, and the pages they link to, in the final file. Beware! Including too many link levels will take a long time, and will create a massive file.

DOWNLOAD the entire site – if you dare. For large sites this is a silly option; the feature is really intended for small sites with a few pages.

CHOOSE paths and servers. Most of the time you can ignore these settings, as you'll want to select pages by URL.

SELECT settings and a page size – a size such as A4 will make it easier to print the pages, if you need to.



Link conversion

Acrobat 7 Professional is clever enough to handle links intelligently. Where a link leads to another page in the same PDF file, it's hotlinked into the PDF itself, so you can click on it in the usual way. If a link is to a location outside the file, the link opens a new page in your web browser.

Creating PDFs with a scanner

You can convert your paper documents to PDFs by scanning them into Acrobat



OCR to go

You can use the OCR features without creating PDF files of your paper documents. Scan and process as normal, but use the text options in the File > Save As box. This enables you to save the text as plain text, without saving image information. This doesn't always work as expected, because OCR sometimes needs careful tuning, but it can be useful as a quick way of converting printed text to electronic text.

Acrobat Professional 7 can convert paper documents to PDFs directly from a scanner (PDF scanning isn't ideal for graphics – you should use Photoshop for that). But why scan paper at all? One reason is for filing purposes. Paper filing takes up space, and is vulnerable to accidents such as fires. Scanning important paper documents as PDFs means they take up less space, and they'll also be more secure if you keep remote backups of your data. Another related, and very useful tool is Optical Character Recognition,

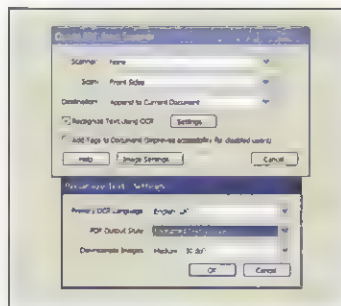
which can 'read' scanned files and convert them into text.

To use these features, select File > Create PDF > From Scanner. You'll see a dialog asking you to set up the scan details, including the OCR options, and enter Image Settings. For the latter it's best to stick with the default settings, as they give the best results for most jobs. You may, however, want to experiment with the trade-off between size and image quality to fine-tune the process to suit your needs. For more about the OCR settings, see below.

WHAT IS OCR?

Scan text, then convert it to an electronically readable format

OCR (Optical Character Recognition) is built into Adobe Acrobat 7 Professional, and it's a useful feature for anyone who works with paper documents. OCR reads scanned text, and converts it to a text file that can be read or edited with a word processor, or searched for content. In Acrobat the OCR features are activated using a simple 'Recognise text using OCR' checkbox in the scanner dialog. To use OCR effectively you need to make sure the paper document is the right way up, and that you've selected the right language. You'll get the best results with plain text in a simple layout, and some experimentation with your scanner's settings.



You'll find all of the OCR settings in the Create PDF from Scanner dialog; there's not much you need to change

Distiller

Tucked away in a corner of CS2 is the quirkily named Distiller – one day you may need it

Distiller can seem a bit of a mystery application, but it does have its uses. In professional print design, the files used to create a final print run are often still sent to printers in one of the PostScript formats (see the boxout below). Print houses will have no problem reading and printing these files, but for most people PostScript is an awkward format for archiving and electronic distribution, because viewer software isn't easy to find. Distiller offers a quick way to convert these PostScript files into PDFs that can

be archived and distributed much more easily. This is very much a click-and-run operation: load a file into Distiller, run it, and your PDF appears as if by magic.

But what if you don't use PostScript files yourself? You'll sometimes still find PostScript files on the web, especially in academic publishing, where it remains a popular format. Without Distiller these files would be impossible to read; with Distiller, you can easily convert them into PDFs, and read them in Acrobat Reader in the usual way.



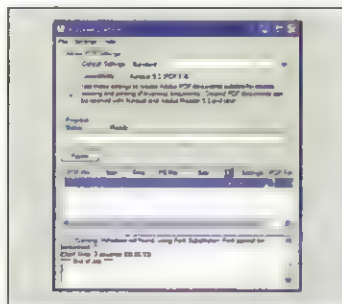
Going deeper

Distiller includes a Default Settings tab that specifies the quality of the PDF it produces. Most of the time you'll be fine sticking with the Standard setting, but if you need a different output quality – Draft or Professional – or a file with special PDF features, then it's worth exploring the other settings.

A GUIDE TO POSTSCRIPT

PostScript is an old graphics format you'll still meet occasionally

PostScript was originally developed for use in desktop publishing, and defines letter shapes and illustrations using a vector format similar to that used in Illustrator; this means PostScript pages can be printed at any size and resolution without losing quality. There are two formats: PostScript (.ps) files, which are used to define everything from single letters to complete books, and Encapsulated Postscript (.eps) files, which can define single pages and illustrations. Distiller can make sense of either format, and converts files to PDFs. Professional printers and designers still rely on PostScript, as it offers absolute control over what appears on a page.



Distiller – not glamorous, but useful. Here it's converting an academic paper prepared in PostScript to a PDF

www.adobe.com/products/postscript/main.html

Chapter 8

ADDITIONAL SOFTWARE AND FEATURES

There's more to Creative Suite 2 than the mainstream programs we've already looked at – here's how to get the best from the rest of the package's applications and features

You could be forgiven for assuming that Creative Suite 2 is all about high-profile programs such as Photoshop and InDesign. While you can buy these tools separately, there are advantages to buying them together, and one of these is the set of goodies and extras that comes as part of the bundle.

Version Cue

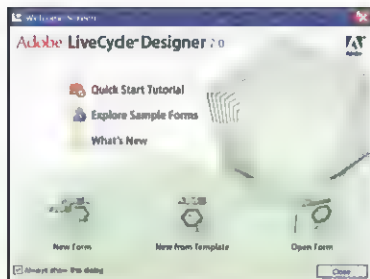
Adobe Version Cue offers highly effective project management facilities. It enables you to keep track of different versions of a project easily, so that it's simple to prepare several 'comps' for a design brief; to co-ordinate their development,

especially in a group setting; and to reuse and manage the component elements used to create them.

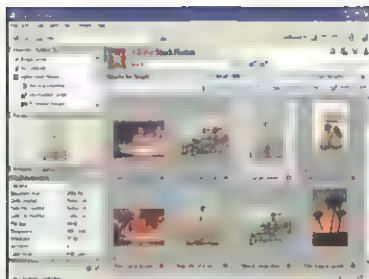
Stock Photos and fonts

Access to the Adobe Stock Photos service is built into Creative Suite 2, enabling you to explore a huge library of royalty-free stock images. You can try out preview versions of images in your designs, enabling you to see which images work best in your projects before buying them.

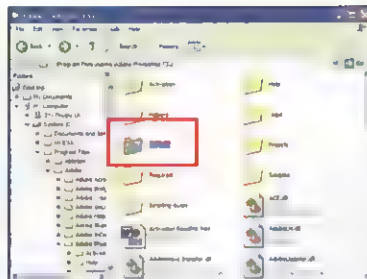
Fonts and plug-ins are a key part of the Creative Suite 2 experience, and among the extras available on the Adobe website is a directory of resources for these elements that



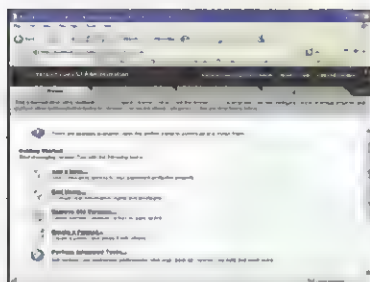
Page 102 Create dynamic forms for both email and paper publishing



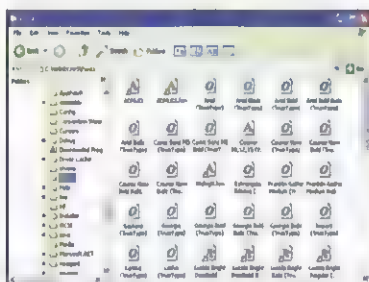
Page 104 Find out how to use the Adobe Stock Photos image resource



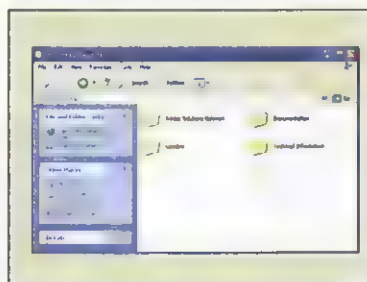
Page 105 Manage your plug-ins, and find out where you can get more



Page 106 Discover how Version Cue can help you manage your creativity



Page 108 Manage fonts, and find out how to add new ones to your collection



Page 109 Explore the extra content in the Adobe Creative Suite 2 CD set

expand the scope of the standard plug-in and font sets built into the suite – you'll find that many of these resources are free.

LiveCycle Designer

Adobe LiveCycle Designer is included in Acrobat 7 Professional, and so is only available in the Premium edition of CS2. This is a handy utility that makes fast work of input dialog design. It's equipped with features for both print form design, and electronic forms for email submission, and you can use the same form designs for both mediums with only minor changes. While it's not the most exciting

product in CS2, it can be a real time-saver for bread and butter project design work.

Extra content

Last but not least, there are the extra content CDs – there's one in the Standard edition of CS2, and two in the Premium edition. They're full of useful extras and features intended for anyone who wants to explore the technology of CS2, or to work with its features in more advanced ways. For those who don't want to get quite so technical, there are also extras such as free fonts and stock photos, which you're free to use in your own design projects.

LiveCycle Designer

Use Designer to create dynamic PDF forms that can be filled in, then printed or emailed



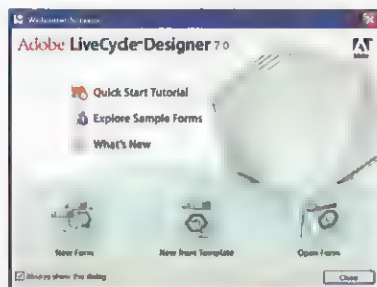
Not for web forms

You may be wondering if you can use Designer to create web forms that can be imported into GoLive, and the short answer is no. The longer answer is that a business product called Forms (formerly Forms Server) can take Designer forms exported in the XDP format and convert them to live web forms. However, it's very expensive, and if you're not a large business, it's not worth having.

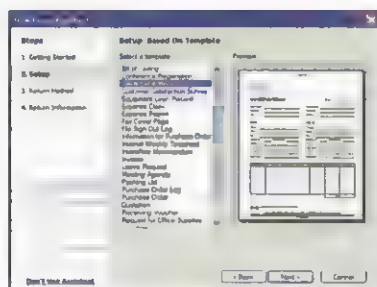


Barcode basics

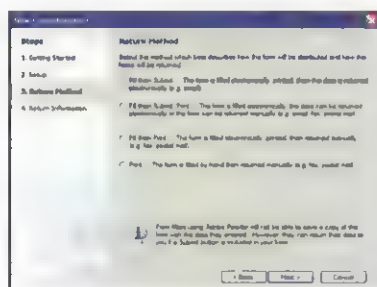
Something similar to the above applies to barcodes. Designer includes a barcode option, but this only works properly if Adobe's Barcoded Paper Forms Solution product is installed. If you don't need automated barcode production, you can easily find barcode design tools online – search for Proton Barcode Designer, for example – and then import the output into Designer as a graphics file.



1 LiveCycle Designer is an interesting addition to Acrobat 7 Professional. It was originally part of a different product range, and has been included because it makes it easier to design PDF forms that users can fill in themselves. When you run it you'll see this Welcome Screen. Select New from Template to look at the collection of preset forms included with the program.



2 The list of presets covers many common office needs. Visually, these designs aren't very exciting, and you'll need to customise them with at least a cut and paste operation to remove the generic logo and replace it with one of your own, but they do offer a good starting point if you want an off-the-shelf form.



3 You'll see this Return Method dialog before you get to the design stage. The options available here cover electronic and paper return. Note the information box at the bottom, which explains that forms can't be saved as files after they've been filled in – this is partly for security reasons.

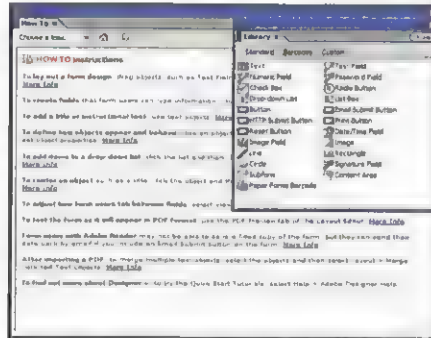


4 If you select the email option, the form will be produced with an electronic Submit button that opens the reader's email program, creates an email with the address that you specify here, and adds the form, with its filled-in details, as an attachment. If the Submit button is included, this all happens automatically.

More about LiveCycle Designer

Go beyond the templates, and use our hints and tips to create your own form designs

Designer is like a cut-down version of InDesign. The tools are much less sophisticated – there are no styles, and no grids, and no graphic effects or frames. Instead, there's a simplified library of objects that can be placed on a page by dragging and dropping; these objects are merged into the final PDF when you save the form, or preview it. Designer is intended for simple form design, so it can't produce any of the sophisticated effects that are possible with InDesign. However, you can use InDesign to produce



When you start LiveCycle Designer you'll see this collection of How-Tos and tutorials, which can make the design process even simpler

backgrounds and fixed areas for forms, and then import them into Designer (see sidebar).



There's more!

Don't forget to click on the Custom tab to see more library objects. This is a slightly more specialised collection – it's unlikely you'll want to use US-style Social Security Number fields in the UK – but there are some interesting extras here. Click on More at the top-right, and click Show Object Preview to see a quick preview of what each object does.

FIELDS AND FORMS

FIELDS are areas into which users are able to enter information, and it's important not to get these confused with fixed objects: a text object can't be edited, but a text field is a box the user can fill in.

LIST BOXES and drop-down lists give readers a choice from a fixed list of options. Drop-down lists are like drop-down menus – they enable you to fit a lot of options into a small space.

RADIO BUTTONS are another way to select one choice from many. Radio buttons interact, so only one from each group can ever be selected. Use these for short lists, and also for lists that use graphic icons instead of text.

DON'T FORGET that the HTTP submit button won't do anything (see the previous page.) The Email Submit and Print buttons should work exactly as you'd expect.



Designer vs InDesign

If you want to create more complicated page layouts, you can prepare them in InDesign and then import them into Designer to add buttons and user-filled fields. This isn't quite as simple as it sounds because the import features aren't perfect. So images that have been scaled to fit a frame in InDesign may not fit it perfectly in Designer. A workaround is to export from InDesign as a JPEG image file, then import that file into Designer.

Adobe Stock Photos

If you need to add some polish to your projects, check out Adobe Stock Photos



Stock horror

Stock photos can be expensive, especially high-quality, high-resolution images. There are lots of free image resources on the web, such as www.sxc.hu. The photos on Adobe Stock Photos are higher quality, and available at higher resolutions, but for web designs and small print projects it can be worth searching a free library to see what you can find.

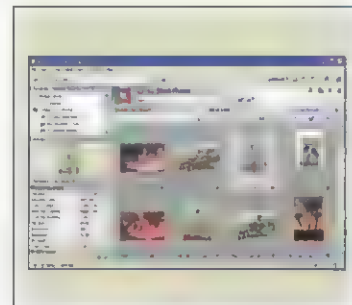
Stock photography is a venerable tradition in the design world. Photographers needed a way to sell interesting photos that they had lying around, and were doing nothing with, while designers needed a way to buy photos they could use in their work – stock image libraries were created to bridge the gap. A typical library offers thousands of shots of many subjects in many styles, and visually stock photos are often brash and colourful, which makes them ideal for use in advertising, on websites, and in other graphic design

projects. Stock photos used to be licensed on a per-use basis, which meant that you could only use a copy in a single project, such as a magazine issue or a book run; if you wanted to use the photo in a different project, you were expected to pay again. Today, many photos are licensed on a royalty-free basis, so a single payment covers use in as many projects as you want. Note that this means photos are only licensed, never owned – you can use them in your own work, but you can't sell them on to other people.

USING ADOBE STOCK PHOTOS

Find the perfect image using the Stock Photos search engine

Select the Stock Photo entry in the Bridge favourites, type a description of what you're looking for into the search box, and Stock Photo will return a collection of preview images. Technically these are called comps, and they can be used to try out design ideas. Comps are low-quality low-resolution images, and you can only legally use them as previews. To use the image in a commercial project, you need to buy the rights to it. To do this, right-click ([Ctrl]+click) the image and select Add to Cart. When you want to download the image, open the cart, choose a resolution – small for web use, higher for print – and pay with a credit card.

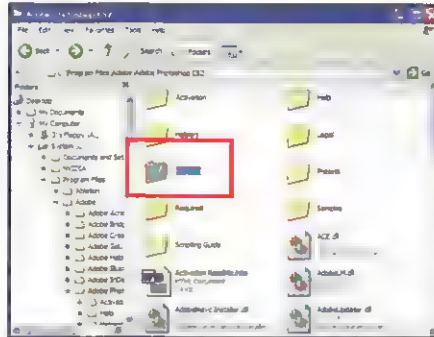


Searching for 'beaches' brings up a wide range of beach shots. Finding the photo you want couldn't be easier

Managing plug-ins

You can transfer plug-ins from your older versions of Photoshop or Illustrator to CS2

Many Photoshop users have plug-in collections that date back quite a few versions. There's a facility in the software to re-use the plug-ins from one earlier version by setting one of the plug-ins preferences to point to a previous plug-ins folder. If your plug-in collection is more scattered, you'll have to take a different approach. There's no simple solution, and it's likely you'll find yourself involved in some manual labour if you want all of your old plug-ins to continue working. We've suggested some



You'll find a separate plug-ins folder inside the folders for each of the applications inside the Adobe folder

useful steps in the box below, and by following these you should be able to transfer your collection intact.



New computer?

If you're running Windows, and have upgraded to a new computer before installing CS2, you can connect your old machine to your new one using a network. For security reasons, Windows XP doesn't let you access the Program Files folder on a networked machine, so to copy the plug-ins, move them to a temporary folder elsewhere – you'll then be able to copy them over.

GATHER YOUR PLUG-INS

IGNORE the plug-ins folder setting in Photoshop's Preferences – it's better to have all the plug-ins in one place.

COPY all the files from the old plug-ins folder to the new one. This should magically reinstall a surprisingly large number of your plug-ins, but at this stage you'll find that a few plug-ins either don't load, or produce error messages when Photoshop starts.

YOU CAN OFTEN FIX problems by making a note of the file that you're informed is missing, and copying it from the old folder to the System folder in your new computer – for example System, or System 32, on a Windows machine.

AS A LAST RESORT, try reinstalling any remaining plug-ins that aren't working from scratch.



Other programs

Although this information applies particularly to Photoshop, you can rescue plug-ins installed for Illustrator, InDesign and so on in a similar way. The plug-in system is similar for all of these tools, and the way in which plug-ins are installed and managed is similar too.

Using Version Cue

You can speed up your workflow with Version Cue – even if you’re working on your own



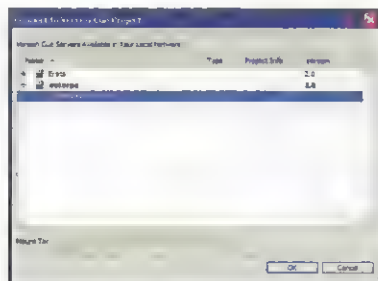
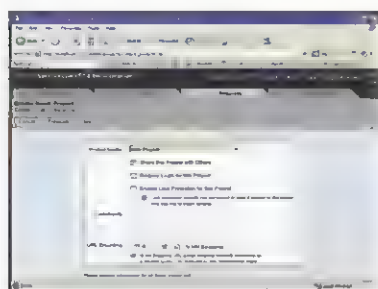
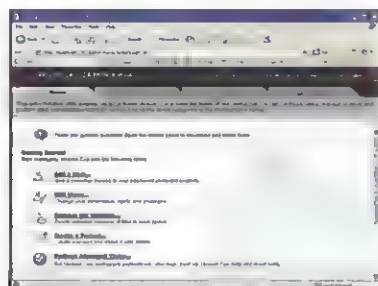
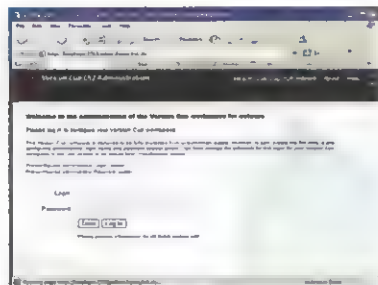
Backup locations

You'll find simple backup features included in the administration pages in Version Cue. By default these backups are made on the local computer, but for more security backups should be made to a different machine. Turn off Version Cue in the settings panel, select Locations, and you'll be able to set the backup folder to any folder on any computer on your network. You can also create backups on removable media.



Wait for it...

The Version Cue web interface uses JavaScript, and can be a little sluggish, even on a fast machine. If you get a message asking you to install JavaScript, wait a minute or two before continuing. Version Cue's web pages can also take rather longer to appear than you may be used to; the text usually appears quickly, but there's often a slight delay before graphics and tabs appear.



1 Version Cue is most useful for collaborative projects, but lone users can take advantage of its features too. Version Cue makes it easy to organise projects into single locations, so that all the files used in a project are in one place. To set up a new project, click on the Version Cue icon in your dock/system tray, and you'll see this web page appear in your browser.

2 The Version Cue Administration interface is web-based, and everything happens through web pages that are generated on your own computer. There's no connection to the internet; everything happens internally, and projects will be shared and visible over a local network. Enter the default System name and password to continue – you'll see this page appear.

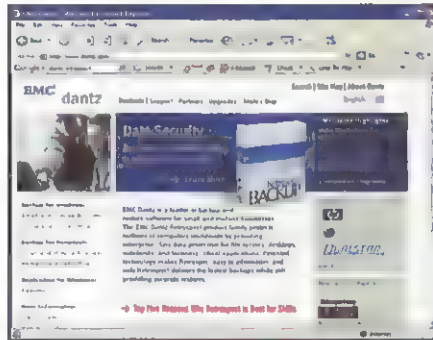
3 Click on Create a Project. You'll be asked to specify the project name, whether or not it's to be shared, whether or not it can be logged, and whether or not it's secured with a login and password. You won't need the security or sharing features if you're working on your own, so just enter the name, and an optional comment.

4 Once you have a project running in Version Cue, you can connect to it using the other tools in CS2. For example, start GoLive CS2, and select File > Connect to Version Cue. You'll see a list of available projects (this will probably only include the one you've created). You can now add more projects, create backups, create alternative versions, and generally manage your work.

Creating backups

Losing your work can be heartbreaking, so take steps to ensure that it doesn't happen

Backups are short-term safety copies of a project in progress. Archives are longer-term copies of projects that have been finished, but may need to be accessed again at some point. Both are crucial, and not optional extras – if you lose a current project you'll either have to start it again from scratch, or give up on it. Longer-lasting archives are important for photographers, artists and designers who want to reprint or revisit work. You can spend a small fortune on specialised tape-based backup hardware, but DVD burners



Commercial backup software is essential for making safety copies of your system, but folder copying can be enough for project backups

and spare hard disks are much cheaper to work with, and used carefully they can be at least as safe.



Backups and Version Cue

If you organise your projects carefully, you can back them up with a simple folder copy; projects for which all the relevant files are in one place are always easier to manage than those which rely on files that could be anywhere. Version Cue can help here – it makes it easier to create single-folder projects, and it also includes some back-up features in its project administration tools.

BACKUP STRATEGIES

KEEP MORE THAN ONE COPY of important information. Backups aren't infallible, so particularly valuable information should be stored in at least two separate places, and in two different ways.

KEEP ARCHIVES AT A REMOTE LOCATION. This guarantees that if your house or office burns down you'll still have copies of important work. Computers can always be replaced – favourite projects usually can't.

BE SELECTIVE about what you back up and archive – you don't usually need copies of everything. If you're a commercial designer, work that you've delivered and been paid for may not need to be archived.

DON'T FORGET fonts, plug-ins and software. A good commercial tool, such as Norton Ghost or Dantz Retrospect, can 'clone' your system disk along with all your software, fonts and settings. This makes recovering from a disaster a lot easier than having to reinstall everything.



Nothing lasts forever
CD and DVD backups may not last longer than a few years, especially if you use cheaper budget discs; these have an unproven shelf-life, and it's not rare to find them failing after only a few years, so use some other method to archive work that's important or valuable. And don't forget that some formats become obsolete; backups on DVD-RAM disks may be hard to retrieve a few years from now.

Managing fonts

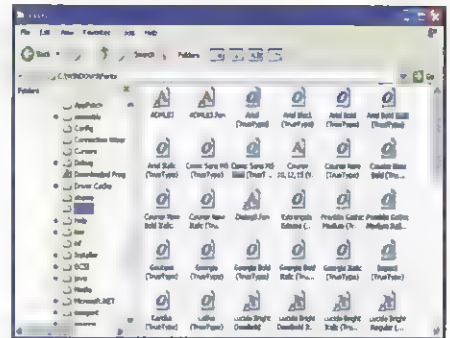
It's useful to have a good selection of fonts, but that doesn't mean you should go overboard



Fonts on the web

You can find free fonts to download, and font management tools, in many places online. You can get Font Explorer X from www.linotype.com/fontexplorerX; for fonts, check out www.1001fonts.com, www.1001freefonts.com and www.dafont.com for starters.

Fonts are used throughout Creative Suite 2, and are essential to many of its features, so it's perhaps a surprise that there are no serious font management facilities. There's a natural tendency for enthusiastic artists and designers to collect every font they can find, and to keep them available all of the time; however, this slows down your computer, and also the various programs in CS2. Instead of having every font available all of the time, you'll work more efficiently if you spend some time mastering the



You can track down your fonts and manage them the hard way, or for the smarter option, use a good font manager

process of font management, so that you load only the fonts you need for a particular project.



Two types of Type

Fonts come in different flavours, the most popular of which are OpenType and TrueType. In older versions of Windows and Mac OS OpenType fonts – suffix .otf – required a copy of Adobe Type Manager to work properly. In Windows XP and Mac OS X OpenType support is built in, so you can use the two versions interchangeably.

FONT MANAGEMENT TIPS

LEARN how to install and remove fonts on your computer. If you don't have a font manager available, this will usually mean copying them and deleting them by hand.

CHOOSE CAREFULLY, and don't keep every font installed all the time. It can be useful to group them into styles, such as modern, formal, and so on, and load these only when they're needed.

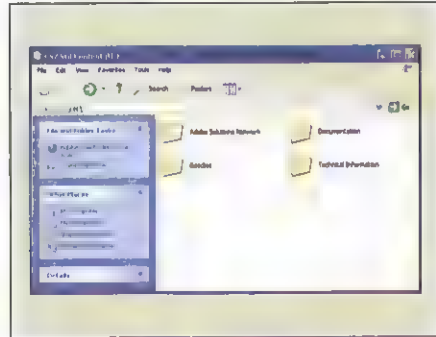
HIGH-QUALITY fonts are sometimes worth paying for. Professional designers always use the best fonts, and it shows. There's nothing to stop you using free fonts downloaded from the web, but for projects where quality matters they're unlikely to look as good.

A FONT MANAGER and preview tool are useful extras. Linotype's Free Font Explorer X is one of the best; it's adware, but as long as you don't buy any fonts, it's free.

Exploring extra content

You'll find plenty of goodies, and other useful features, in the free extra content CDs

One of the pluses of buying Creative Suite 2 as a package, rather than as a collection of separate components, is the extra content that's included inside the box. If you buy the Premium edition you get two CDs of content; the Standard edition includes just one CD, but it has all of the most interesting and useful content on it, so users of this version aren't missing out. There's no installation process for these extras – you can just browse them, and use what you want. The fonts and plug-ins have to be installed by



It may not look like much at first glance, but the goodies and other extras you'll find on the CDs are well worth exploring

hand; this usually means copying them manually to an appropriate directory in your computer.



More about colour

One of the guides available in the CS documentation is a colour guide. If you're working at home you won't need to worry about colour accuracy very much, but for professional photography, printing and web design you need to be sure that what you see on your monitor is colour-correct. The guide explains the theory behind colour calibration, and the steps you need to follow to configure your hardware.

EXTRA HIGHLIGHTS

EXTRA FONTS are available in the InDesign CS2 folder. These are professional, high-quality fonts suitable for all kinds of desktop publishing and web design projects.

PLUG-INS can be found in the Photoshop CS2 folder. Perhaps the most interesting are the Filter Factory and 3D Transform plug-ins. The latter enables you to create fake 3D effects; the former enables you to design your own filters and plug-ins – there's a full tutorial for beginners.

PHOTOS AND CLIP ART are in the Illustrator CS2 folder. The photos are free samples from a selection of commercial photo libraries. They're medium-resolution, so they're not suitable for high-quality print, but they're ideal for practising your image-editing skills.

THE INDESIGN CS2 folder also contains a sample community newsletter, and advice on building web links into electronic documents.



For experts

For more technically minded users, the documentation also includes guides to scripting, and information about the technology used in CS2. Scripting requires programming skills, and is very much for advanced users, but those who have the ability can automate any sequence of steps across any of the tools in CS2, to create custom processes.

Chapter 9

THE NEW TOOLS AND FEATURES IN CREATIVE SUITE 2

In this chapter...

- ☒ Discover the new **Image Warp and High Dynamic Range** tools in Photoshop
- ☐ Explore **LivePaint**, the **Control palette**, and **custom workspaces** in Illustrator
- ☐ Discover support for **object styles**, **layers**, and **smart text handling** in InDesign
- ☐ Learn about support for **mobile devices**, and **live rendering**, in GoLive

Fantastic new features across all the programs make this release of Creative Suite more powerful and versatile than ever. Here's our handy reference guide to what's new in CS2

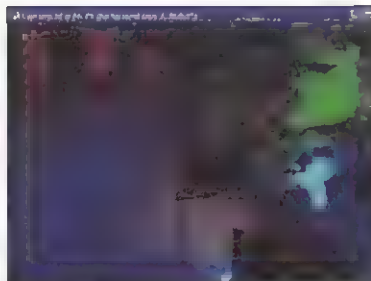
Dozens of tools and features have been added to the programs in Creative Suite since the first release, but the biggest change overall is improved integration between the various elements. This is partly thanks to the addition of the Adobe Bridge browser, but it's also easier to swap files between tools; for example, when you import a Photoshop file containing layers into InDesign, the layers remain intact.

Photoshop and Illustrator

There's plenty to discover within each of the component programs as well. In Photoshop, the Vanishing Point feature makes it easy to edit

photos while maintaining full control over perspective effects. There are also new tools that compensate for lens distortion, and filters that can create complex warp effects. The most interesting development is the arrival of High Dynamic Range imaging, which is supported in Photoshop CS2; this technology is set to become increasingly important over the next few years, both in photography and video.

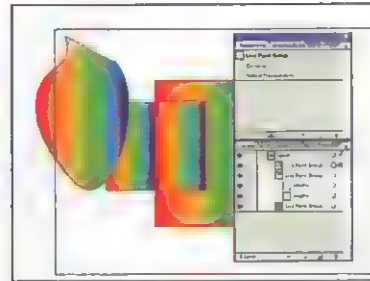
Turning to Illustrator, we've already looked at the new LiveTrace feature (see page 58). Also new are LivePaint, which makes creating fills and gradients much easier, and a handy Control palette that shows



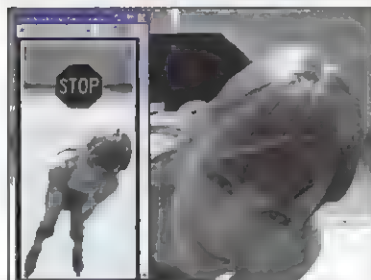
Page 112 Distort your images with Photoshop's Image Warp feature



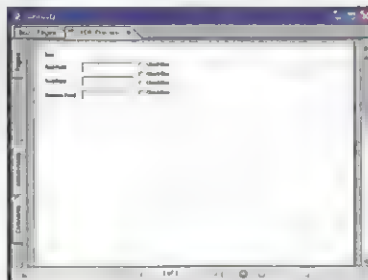
Page 113 Photoshop's High Dynamic Range tools offer ultimate image quality



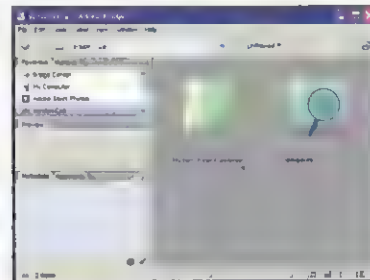
Page 114 Use LivePaint to apply multiple colour fills fast in Illustrator



Page 116 Preview your web pages fast using GoLive's live rendering feature



Page 117 Adobe Acrobat 7 offers smaller files, and better compatibility



Page 120 Discover how you can extend CS2 with third party plug-ins

the most important settings for every tool in the same area of the screen. Custom workspaces make it simpler to set up unique workspaces for different kinds of work, so that you can pick and choose the tools you have to hand for each one.

InDesign and GoLive

InDesign has perhaps gone through the most subtle changes. There's now better support for text, and it's easier to work with files that have been prepared in Microsoft Word, and there's also a new feature that enables you to define object styles, which offer a simple way to create and maintain a library of styles for

use in your designs. GoLive has been extended to make web development more intuitive and visual. There's also support for certain kinds of mobile devices, so you can develop pages for mobile phones, as well as for the web.

There are also improvements to Version Cue, and, as we've touched on, to the browsing features. The Bridge is more sophisticated than the browsers in previous versions of Photoshop, and a lot faster. Almost any of the files created in CS2 can be previewed, and swapped between programs, and the Bridge creates a feeling of true integration between the different elements.

Photoshop features

Image Warp and Vanishing Point add a new dimension to your image editing – literally!



Page curls

A plug-in set called Kai's Power Tools from the mid-90s was famous for many effects. One of these was a 'page curl' effect, which made image corners stand out as if they were curling over. Image Warp can create a page curl effect very easily – just pick up a corner and drag it inwards. For a more complex effect, select Filter > Render > Lighting Effects, and try to simulate more realistic lighting.

The new distortion effects in Photoshop – Image Warp and Vanishing Point – enable you to manipulate images in ways that were difficult, if not impossible, in earlier versions. Image Warp is a lot like the Liquify filter, but with a very coarse grid, so instead of small-scale distortions, images can be bulged and warp in more dramatic ways. Vanishing Point overcomes the problems associated with cloning, or copying and pasting, into images with strong perspective. You're able to define a perspective plane for an



Curl your corners, and do a whole lot more, with Image Warp – one of the new extended filter effects in Photoshop CS2

image using a grid, and new pixels added to the image will take on the appropriate perspective values.



Double distortion

If you look closely, you'll see that the Image Warp effect is based on some of the distortion effects found in Illustrator. In fact, the library of preset distortions is the same, and you can take advantage of this fact. If you need to combine distorted vector text and distorted images, use the same distortion settings in both Photoshop and Illustrator, and the results will be blended seamlessly.

USING VANISHING POINT

- ❑ **START** by loading your image and selecting Filter > Vanishing Point. Your image will appear in a new window.
- ❑ **DEFINE THE PERSPECTIVE** by drawing a grid box around the most obvious perspective points. For example, if you have a photo of a skyscraper, the box would probably go around the top floor, one of the lower floors, and the side. This part can be tricky to get right, so you may need some practice to master it.
- ❑ **WITH THE PERSPECTIVE DEFINED**, you can use the cloning and grid copy tools at the left of the interface to copy – or remove – parts of the image. You could, for example, add a few extra floors to your skyscraper, or clone out unwanted features.
- ❑ **YOU'LL NOTICE** that, as you paste or clone pixels, they'll take on the perspective of the rest of the image, and will blend in convincingly.

RAW and HDR images

The new processing features in Photoshop are a digital photographer's dream

The Camera RAW editor has been given an overhaul in Photoshop CS2. There's added support for the latest cameras, and it's also possible to use it to open more than one file at once, which you can do from within Adobe Bridge. Hold down the [Shift] key as you select files, then select Open with Camera RAW to open them. You'll see thumbnails appear on the left-hand side of the Camera RAW dialog; select a thumbnail to see a full-sized preview. This feature makes it easier and quicker to work

with multiple files from a single shoot – it's faster to look at the thumbnails than to have to keep restarting the RAW editor for each image. Other changes include a new camera profile preset tool, which enables you to save different calibration presets, and the Contrast/Brightness curve dialog, which you can use to make minor contrast tweaks, or more dramatic changes. Also for photographers, there's support for the High Dynamic Range image format – you can find out more about this below.



HDR limitations

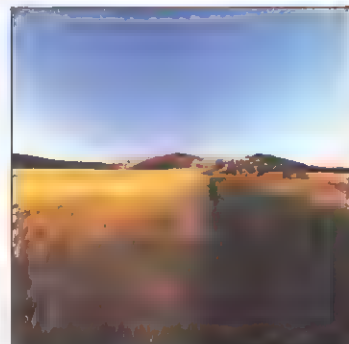
It's early days for HDR technology, so beware of the drawbacks. Although any camera can be coaxied into producing images suitable for HDR combination, many of Photoshop's plug-ins aren't yet 32-bit compatible.

Similar issues apply to the older 16-bit extended dynamic range format, so for now there's little reason to use these formats unless you want absolute, guaranteed image quality.

HIGH DYNAMIC RANGE EXPLAINED

You can get ultimate image quality, but at a cost...

Dealing with the differences between the brightest and darkest areas in a scene has always been a problem for photographers, and many of the adjustments that are made, including shutter speed and aperture, are only necessary because of this. HDR technology is a way of combining multiple exposures, with different light levels, into a single HDR image. To use it, take a series of identical shots at different light levels – you'll need a tripod – and select File > Automate > Merge to HDR. This creates a single 32-bit file that includes all of the dynamic range found in your series of images. You'll get less noise and better colour saturation – but at the expense of a huge file.



Currently, HDR photography is most often reserved for landscapes and commercial product photography

Illustrator CS2

LiveTrace, LivePaint and some enhancements to usability head up the new arrivals list



More extras

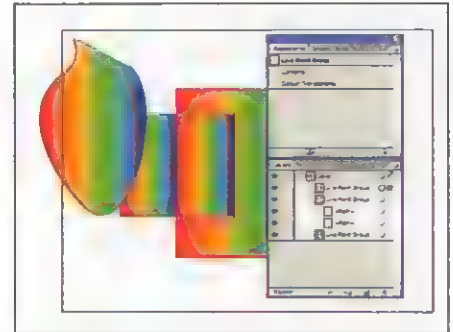
Some of the minor changes and additions include expanded Stroke options – you can now create strokes outside of a path, inside it, or on it – and also improved support for images with layers that have been imported from Photoshop CS2. There's also a new Colorizer feature, which converts black and white photos into single-colour shaded ones.



Web-ready?

The improved SVG features are designed for web use, and you'll find that you can add simple dynamic HTML to these, to define what happens when you select or otherwise interact with a graphic. This is good news if you have the Standard edition of CS2, without GoLive; if you have GoLive, it works with and manages these web-ready effects much more accessibly.

There haven't been any huge changes in this update of Illustrator. The biggest additions are two new tools – LivePaint and LiveTrace. LiveTrace (see page 58) was formerly available as a separate product, and its appearance in CS2 will please many designers and artists. The Control palette and Custom Workspace features both help to make Illustrator easier to use, although it remains the case that the fastest and most efficient way to work is with a dual-monitor setup, with toolbars and palettes in one



The new LivePaint feature in Illustrator CS2 makes short work of adding colour fills to multiple areas, or 'groups', within images

window, and the design that's being worked on in the other. See below for a brief guide to all these features.

WHAT'S NEW IN ILLUSTRATOR

- ❑ **LIVEPAINT** is a quick way to fill areas in an image. Select a group of objects, select the Fill Tool from the toolbar, group the objects as a Paint Group, and you'll be able to move quickly between them, setting fills as you go.
- ❑ **THE CONTROL PALETTE** is similar to Photoshop's tool options bar. If you look at the top of the screen, under the menus, you'll see a row of settings relevant to the selected tool.
- ❑ **CUSTOM WORKSPACES** enable you to define palette and window layouts and switch between them, so you can use different layouts for different work. Select Window > Workspace to see the options.
- ❑ **SVG AND PDF** support has been improved, which means Illustrator is better equipped for electronic publishing – both for the web and email, and for designs used in mobile phones.

InDesign CS2

InDesign CS2's new features will make page designers' lives easier, and more productive

Some design work can be quite repetitive, and while it's always possible to start from scratch, it's easier and faster if you can reuse existing designs with a click of the mouse. Aside from improved word processor support – you can now choose when and how to import paragraph styles from Microsoft Word – many of the additions to InDesign CS2 are designed to speed up your workflow. We've outlined them below, and you'll find more information, along with examples of the features in action, on Adobe's



You can repurpose designs without having to recreate them from scratch by using object styles and anchored objects

website. For a link to the relevant page go to Help > Welcome Screen > What's New in InDesign.



What are comps?

Designers often like to try out different layout possibilities, and this can involve creating a variety of alternatives designs for comparison. Comps are low-resolution trial images that can be slotted into a space to see how they look.

WHAT'S NEW IN INDESIGN

- ☐ **OBJECT STYLES** are similar character and paragraph styles, but are applied to graphic objects. This enables you to create design templates for effects, and build up a library of visual styles and layouts that you can access at any time.
- ☐ **LAYER SUPPORT** has been improved, so that it's now possible to prepare comps (see the sidebar) in Photoshop and Illustrator, and preview them more easily within InDesign CS2.
- ☐ **SNIPPETS** are sub-layouts – for example a box like this one – that you can save and reuse in a different project. You could, for example, save a report's front page, and reuse some or all of it in another project.
- ☐ **THE ANCHORED OBJECTS** feature enables you to create footnotes, margin notes and other effects that stay put when you change the design around them.



Metadata in Bridge

The features in Adobe Bridge make it well suited to managing larger and repetitive design projects.

So, for example, when you save logos and page templates created in InDesign, you can add metadata tags to them, which can include more detailed information than a simple file name allows. You can also use the metatags to add searchable keywords.

GoLive CS2

Support for multi-platform and mobile content is the most interesting new feature in GoLive

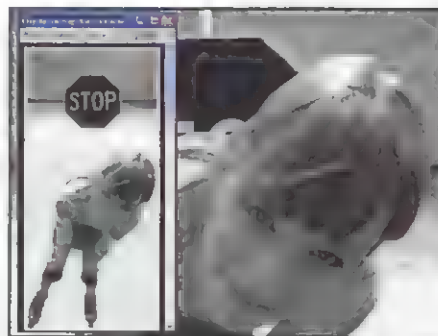


InDesign vs GoLive

One of the more interesting new features in GoLive CS2 is better integration with InDesign. From InDesign, you can export a design by choosing **File > Package for GoLive**, and in GoLive you can import it by selecting **File > Import > From InDesign**. Select **File > Export > Package as HTML**, and you'll have full editing control over the layout, and all of the text and graphics.

There are plenty of minor changes to GoLive CS2 – for example, it's now easier to create and add Favicons (the icons that appear next to the URL in a web browser on some sites) to your site. But the biggest enhancements have been made to GoLive's compatibility features, so that it's now simpler to design web pages that work across a range of browsers, from desktop standards to mobile phones.

Generally, managing a project is now more straightforward, both for large collaborative site designs and



Phone-ready live rendering previews enable you to see what your site will look like when it's displayed on a mobile phone

smaller, individual projects. We've listed more details about the key improvements below.



Mobile standards

Acronyms such as MPEG-4, SMIL, 3GPP, SVG-t and OMA abound in the world of mobile design – they're ways of linking text, graphics, video and animations for use on mobile phones. GoLive includes support for all of them, but using them effectively requires specialist knowledge. If you are keen on designing for mobiles you'll have to research the subject yourself, because the GoLive Help files only include a very basic introduction.

WHAT'S NEW IN GOLIVE

IMPROVED LIVE RENDERING means that it's easier and faster to preview pages in GoLive's own simulated web browsers, to ensure they're compatible with the most common standards.

VISUAL CSS and CSS objects make CSS easier to work with, and more intuitive. You can use CSS in a way that's similar to InDesign's paragraph styles, with styling presets that can be applied to both text and images.

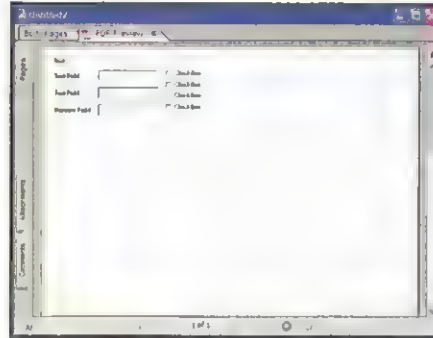
MOBILE AUTHORING is a new feature for use with mobile phones, and includes support for phone-ready files and media types (see sidebar). There's also an option to simulate what designs will look like on a mobile in the Live Rendering preview.

COLLABORATIVE features are enhanced with the inclusion of Co-Author, the content management tool, and Version Cue, which helps you keep the individual streams involved in a project under control.

Acrobat 7 Professional

Acrobat doesn't boast any exciting new tools, but you will find it faster, and more efficient

Some of the biggest changes in Acrobat Professional 7 aren't visible on the surface. As with previous versions of Acrobat, the files that Acrobat produces have been made more efficient, so Acrobat 7 files will be smaller than those produced by Acrobat 6, and earlier, even for identical documents. Reverse compatibility is built in too, so it's still possible to save files to be compatible with earlier readers, although generally it's better to assume that your audience will be able to get the latest Adobe Reader



Creating forms with the LiveCycle Designer makes electronic and paper communications simpler – for more information, see page 102

without much difficulty – especially as it's available as a free download from the Adobe website.



Learn more

For more detailed information about the new features in Acrobat 7 Professional pay a visit to www.adobe.com/products/acrobatpro/newfeatures.html.

WHAT'S NEW IN ADOBE

- ☐ **DESIGN FORMS** with LiveCycle Designer 7 (see pages 102 and 103). This is a new addition to Acrobat Professional, and makes paper and electronic form design more straightforward than it was when LiveCycle was only available as a separate product.
- ☐ **ORGANISE DOCUMENTS** with the new Organiser tool, which offers previews of PDF documents, and also makes it possible to quickly combine PDF documents into collections. PDF preview features have also been built into the Adobe Bridge browser, so you can see the front pages of PDF files within Bridge before you open them.
- ☐ **IMPROVED ATTACHMENT TOOLS** extend the range of attachment file types that can be added to PDF documents.
- ☐ **ACROBAT'S PERFORMANCE** has been streamlined, and you'll find that many operations now happen more quickly.



Standard vs Pro

The main differences between the Standard and Professional versions of Acrobat are that the LiveCycle Designer and Organiser aren't included in the Standard version, and some of the commenting, security and markup features are also simplified or missing. The Professional version is included in the Premium edition of Creative Suite 2, but if you have the Standard edition you'll need to purchase it separately.

Version Cue

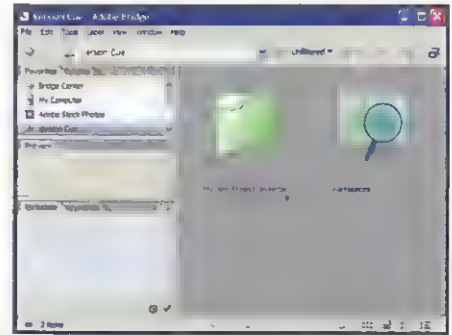
Version Cue has also been improved, and now offers better integration with the rest of CS2



Comments and alternates

Extending the Version Cue feature-set in CS2 is the Adobe Dialog Box, which is available in the Save dialogs of all the Creative Suite tools. You can add version comments here, and also save files as 'alternates'. You'll also see the Version Cue icon here, and you can click on it reveal the same project and workspace listings that are shown in Adobe Bridge.

Where previous versions of Adobe software used a more indirect approach to managing different versions of files, Creative Suite 2 integrates Version Cue into the Adobe Bridge file browser, which means that active Version Cue information can be accessed more quickly and easily. This can help you to speed up your workflow considerably, particularly on larger projects, because you'll find that you spend a lot less time working through your computer's file system. Version Cue project files will always



Version Cue projects are now clearly visible in the Adobe Bridge file browser – note also the improved and user-friendly icons

appear near the top of the tree in Bridge, so you'll be able to access them more quickly.



Non-Adobe files

Because non-Adobe files aren't as closely integrated into Bridge, they need special attention to enable Version Cue to manage them properly. The key point is that they need to be opened from within Bridge. Edit and save from within the application in the usual way, then, in the Links palette in Bridge, select the file, and choose Save Link Version to register the new version with Version Cue.

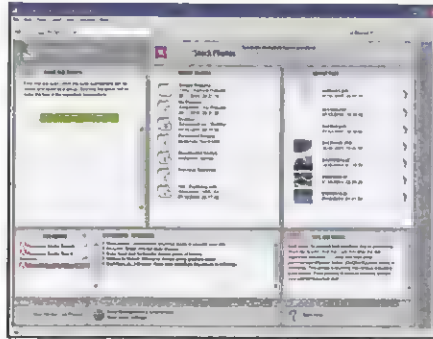
WHAT'S NEW IN VERSION CUE

- ❑ **INTEGRATION WITH BRIDGE** means that Version Cue now has its own tab in the Bridge Favorites. Click on this and you'll see active projects and workspaces, which makes for easier and quicker navigation.
- ❑ **ALTERNATES** are new to Version Cue CS2. You can use them to experiment with alternative ideas and new designs, without changing the original documents.
- ❑ **THE PDF REVIEW** features are designed to work with the various PDF markup and commenting tools in Acrobat (see page 95). You can share previews of projects in PDF form, and exchange comments and feedback electronically.
- ❑ **NON-ADOBE FILES** can also be version-controlled if you open and save them using Adobe Bridge – for example, alternative versions of ad copy created in a word processor.

Adobe Bridge

Bridge is much more than just a browser – it's a powerful and versatile tool in its own right

We introduced Adobe Bridge back in Chapter 1, but the new features that distinguish it from previous Photoshop file browsers are worth looking at in detail. Bridge is very much more than a simple file browser; used properly it's a handy quick-fix tool that includes some of the filing and cataloguing features built into Photoshop and Illustrator, and you'll work faster and more efficiently if you familiarise yourself with the extra features that we've outlined below. Bridge even includes an RSS reader that can update you



Welcome to the Bridge Center – you'll find it's a one-stop-shop for file management features, news from Adobe and software tips

automatically with the latest news about product releases, and other information, from Adobe.



Compact Bridge

Bridge also has a Compact Mode, which shrinks the window but makes sure it stays on top of any other windows on your desktop. This means you can use it as a permanent browser window across all of the CS2 applications. However, you can't see as many thumbnails at once in this mode, so this option is only really useful if you have a dual-monitor set-up.

MORE ABOUT BRIDGE

- ❑ **THE BRIDGE CENTER** is like a specialised custom web page, and displays your recently used folders and files, handy tricks and tips, and the RSS browser, which provides links to the Adobe website.
- ❑ **QUICK TOOLS** selected from Photoshop, Illustrator and InDesign are available under the Tools menu.
- ❑ **BATCH RENAME** (Tools > Batch Rename) is a handy utility for renaming large collections of files. It can't give files 'intelligent' names based on content (for example sunset3.jpg), but it can rationalise default camera-generated names (such as DSCF1002.jpg) into names that are shorter, and more useful.
- ❑ **PHOTOSHOP SERVICES** (Tools > Photoshop Services) is a quick link to a commercial service offered by Kodak, which you can use to have your photos turned into prints, calendars, cards and so on.



Bridge workspaces

At the bottom-right of the interface you'll find buttons for different workspace options; these selectively display previews, metadata, thumbnails and filmstrips.

You'll usually find the default Mixed workspace option is the most useful, but if you want to look specifically at metadata, or a collection of filmstrips, the option is there.

Using third-party plug-ins

Third-party plug-ins can add the finishing touches to your Creative Suite 2 experience



They're everywhere!

Photoshop is the undisputed king of the plug-in market, with literally hundreds of collections available – many of them free – but don't forget that plug-ins are available for the other programs in CS2 as well. Support for GoLive and InDesign is patchier, and the plug-ins on offer tend to be more practical than fun. You can find plenty of good plug-ins for Illustrator, though nowhere near as many as for Photoshop.

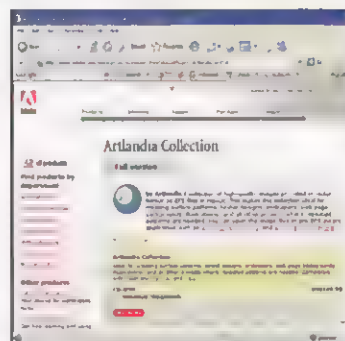
The plug-in software concept has spawned an entire industry, not just in photography and design, but in areas such as music and even business software. Today there's plug-in support for products across almost every area of software, and the various CS2 programs are no exception. As we've explained in the boxout below, there's a bubbling market of extras for Photoshop, Illustrator and the rest, and it's well worth taking the time to explore what's available. Installing the plug-ins isn't usually a problem; many

will install themselves automatically, just like any other software. If you download any that don't auto-install – such as some older plug-ins, or some of the cruder home-made ones you can find online – you'll have to do it yourself. If you explore the program folders of Photoshop, Illustrator and the other programs, you'll find that each has a Plugins folder. To install a plug-in, all you have to do is copy it to this folder; the next time you start the relevant software it will scan this folder, and load the plug-in automatically.

PRACTICAL PLUG-INS

Adding plug-ins isn't difficult, and it needn't cost you a penny

You can pay a small fortune for commercial plug-ins, but in some cases the results are well worth it. The best place to start, not surprisingly, is Adobe's own website. The Adobe store includes links to a collection of favoured third-party tools for each program in Creative Suite 2, and some of Adobe's other products as well. But elsewhere on the web there's a jamboree of free extras, for Photoshop in particular, which are yours for the time it takes to download them. Searching for 'free Photoshop plug-ins' will identify many possible sources, and we've listed one of the best below. You'll find links to the most popular plug-in collections, and also brushes, actions and other extras – all free.



The Adobe website offers some of the better commercial plug-ins, many of which you can try out for free

www.freephotoshop.com/html/free_plugins.html

Live updates

This is the first release of Creative Suite to have an integrated update centre, so pay it a visit

Software remains in a perpetual state of development, and while there appear to be relatively few bugs in Creative Suite 2, any that do exist will require updates to fix them. Creative Suite 2 is supported by an online update management centre, and you can configure the software to check for updates for some or all of the components, download them, and install them.

It's useful to keep track of updates for three reasons. The first is that they take up temporary disk space on your system; although they're

deleted after being installed, you'll need to be sure there's enough space to download them. The second reason is to make sure that you close all software before running an update; this is why it's best to set the Updater Preferences to ask you before installation – you don't want to be interrupted while working. The final reason is to make sure you understand the difference between manual and automatic monitoring. By default, update checks happen once a month, although you can also check manually at any time.

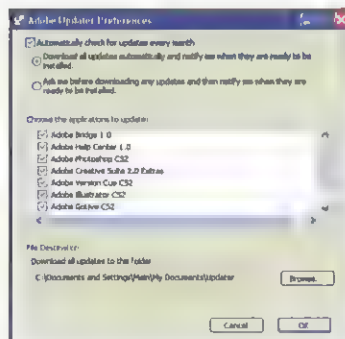


Broadband is best
Update files can be very large, so if you're using dial-up you may have to leave your computer to download them overnight. These days, your internet connection is more or less assumed to be broadband, and you may find it worth upgrading, if it's an option where you live.

USING LIVE UPDATES

Automatic or manual, some or all – it's your choice

With the live update process streamlined since the previous version of Creative Suite, it's now almost effortless. You can check for updates in any of the component programs by selecting Help > Updates. This logs you on to the update server, and reports back with details of any updates that are available. You can select just the updates you want, or select all of them; download and installation happens almost automatically. Selecting the Updater Preferences dialog brings up a screen in which you can choose whether to check for updates for all or just some of the components in Creative Suite 2. You can also opt for a regular monthly check, and choose either automatic or manual installation.



Use the Updater Preferences to specify which products you want updates for – it will usually be all of them

On your CD-ROM

Here's how to get the most from the disc that accompanies your Focus Guide

To access the resources and files on this disc, including the huge collection of images and exclusive video tutorials, first insert the CD into your drive. Whether you're using a Mac or a Windows PC, the disc will work equally well. If the disc interface doesn't run automatically, look at the opposite page to find out how to start your installation manually.

Before you go on

The first item that should appear on your screen is the disclaimer

window; here you'll need to click on 'I Accept'. Please remember that this disc has been scanned and tested at all stages of production, but – as with all new software – we still recommend that you run a virus checker before use. We also recommend that you have an up-to-date backup of your hard disk before using this disc. Future Publishing does not accept responsibility for any disruption, damage and/or loss to your data or computer system that may occur while using this disc, or the data and programs on it. Please

Featured software

- 30 royalty-free images to edit and use
- Tailor-made video training tutorials
- Photoshop Elements software (Demo version)
- Photoshop podcasts

ADOBE PHOTOSHOP CS2 PC DEMO

Practice the techniques you've learnt in this guide

We have the massive PC version of Adobe's image editing application, Photoshop CS2, that can be used for retouching and optimising in addition to building complex composites or animations. This is worth installing in order to follow some of the tutorials and features in this Adobe Photoshop Focus Guide. New features include simplified file handling with Adobe Bridge, revolutionary Vanishing Point, Multiple Layer Control, Smart Objects, Multi-image Raw Processing, Image Warp, Advanced Noise Reduction, 32-bit High Dynamic Range Support, Customizable Workspaces and Menus, Spot Healing Brush and One-click Red-eye correction.



Try the PC demo version of Adobe Photoshop CS2 for free.

<http://www.adobe.com>



consult your network administrator before attempting to install any software on a networked PC.

Installation

Once inside you'll see a range of options in the menu bar. Click on a link to access the section that you require. Some files may need to be extracted from a zip archive, try using WinZip to do this on your PC if you do not have a dearchiving utility (www.winzip.com). Our video tutorials require the latest QuickTime Player, from www.apple.com.

[com/quicktime/download](http://www.futurenet.co.uk/com/quicktime/download). If you have a query about your disc, email (support@futurenet.co.uk) for help. If you want to talk to a member of the team, call 01225 822743. Please note that we can only provide basic advice on using the disc interface and installing the supplied software. We cannot give in-depth help on specific programs, or on your particular system configuration.



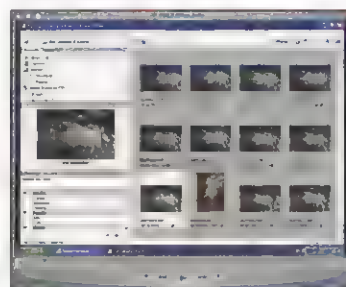
Starting your installation manually

PC users: click on the Windows Start button and click Run. Then click Browse and go to the CD directory in My Computer. Look for a file called PSFGi.exe and double-click it. Then click OK in the Run dialogue, and the CD should then load up. Mac users: Double-click the disc icon, then double-click PSFGiClassic or PSFGiOSX, depending on which OS you're using.

ADOBE PHOTOSHOP CS2 VIDEO TUTORIALS

Further expand your image-editing knowledge

This issue we've called upon the vast knowledge of our resident Photoshop guru to help teach you some of the features in Adobe Photoshop CS2. In this set of video tutorials you will learn how to use the Live Trace application to convert between vector and bitmap formats. You'll also find out about the advantages of the high quality image format known as RAW and the incredibly useful Adobe Bridge. These tutorials have been created in the QuickTime format. Make sure you have the latest free version of the QuickTime Player software by visiting www.apple.com/quicktime/download/ to download it.



Learn about new methods in Adobe Photoshop CS2, but don't forget to download the latest QuickTime software version.

<http://www.quicktime.com>

25 royalty-free images

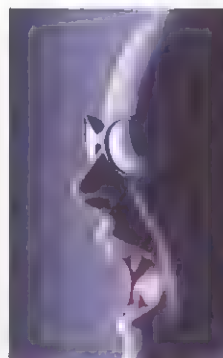
Quality images that add a professional touch to your work



CD images

On the CD this issue you'll find these five images and a lot more from iStockPhoto in high resolution JPEG format. For more on the massive iStockPhoto outfit visit www.istockphoto.com

This selection of 25 images worth over \$100 is one of six samplers that iStockphoto offers. iStockphoto library contains over 100,000 files and 7,000 new images are added each week. Each image is reviewed for quality and legal integrity by a worldwide network of highly-qualified inspectors. These images are strictly not for resale.



Just a sample of the many images, which are available for you to use on the CD.



Move with
the times...
get your
favourite
magazines
online



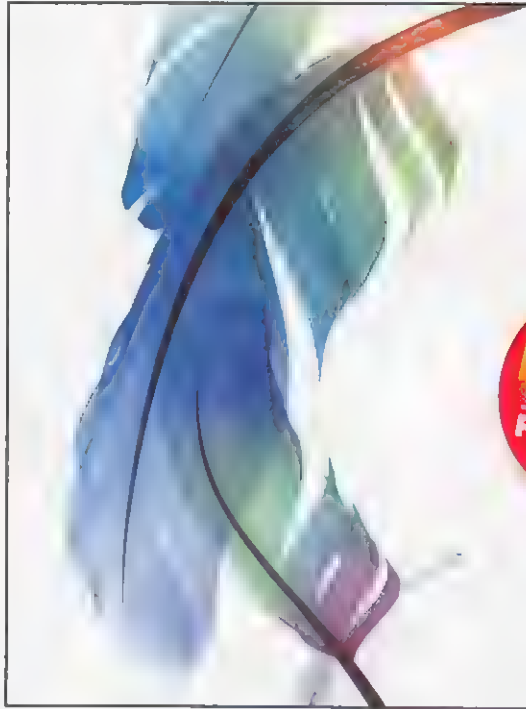
Make huge savings off the regular shop price
and choose your favourite magazine today!



myfavouritemagazines.co.uk

Next month

Adobe Photoshop CS2 for more advanced users



- ☐ An expert teaches you Photoshop for the web
- ☐ All 100% exclusive tutorials – no adverts, no filler
- ☐ 232 pages of expert Photoshop information in the Guide and on the accompanying bonus disc
- ☐ The ORIGINAL monthly Photoshop title packed with all the know-how you need to become an expert with the world's favourite image editor

Includes bonus disc with full programs, tools and extras, exclusive video lessons, a second FREE Focus Guide as PDFs, all the files you need to complete the tutorials & much more!

All contents subject to change



ISSUE 34 ON SALE THURSDAY 9 MARCH 2006

Glossary

We always try to minimise the jargon, but it helps to add a few words of Photoshop-speak to your vocabulary...

Anti-aliasing

Moving pixels around can cause undesirable jagged edges to appear, where edited pixels have not blended smoothly together. Anti-aliasing refers to the process of smoothing out these jagged edges for a more natural look.

Blending modes

Blending modes are used to determine how the pixels in a layer are blended with underlying pixels on other layers. By applying specific blending modes to individual layers, you can create a wide variety of effects.

Brushes

Brushes enable you to paint on Photoshop images with colour, other bits of images and predefined patterns. They mimic real brushes in that you can alter their size, hardness and texture in order to achieve the effect that you want.

Calibration

The process of adjusting a device to bring its behaviour into line with a known specification, helping to reproduce colours accurately. For example, colour monitors are calibrated to a specific colour temperature, gamma, and black-and-white luminance.

Colour channels

There are three or more colour channels in all full-colour images, depending on which colour mode you're using. For example, RGB mode contains red, green and blue channels, while CMYK mode contains cyan, magenta, yellow and black channels. Photoshop enables you to alter each channel independently.

Filters

A filter is a preset tool within Photoshop, which applies an effect to an image (or a selection within the image). Some filters apply their effect in one click, while others offer more complex settings. Filter categories include Sharpen, Blur, Artistic and Stylize. Each of these offer further options via fly-out menus. For a complete list, check out the Filter menu.

Gamut

The range of colour that a device (such as a printer) can produce, or the range of colour that a colour model can represent. If a colour is said to be 'out of gamut', it will not be reproduced accurately by the printing process or other intended destination.

GIF (or .gif)

A type of image file format best suited to producing simple images for the web. Examples include logos, banners, buttons and anything made up of only a few flat colours.

Greyscale

An image is greyscale if it contains no colour information. Using Photoshop, you can transform a colour image into black-and-white, with many gradations of grey, in a single channel. This is known as a greyscale image.

JPEG (or .jpeg)

A type of image file format that gives a desirable combination of small file size and good-quality photo reproduction. It's commonly used in digital cameras to store the images that you take. The small files sizes also make it ideal for the web.

Layers

Layers containing effects or elements of images can be stacked on top of the original image layer (the background) in order to change the appearance of the image. Layers do not directly affect the layers beneath them, just as a blurry piece of glass placed over a photograph does not actually affect the photograph; in both cases, it's the appearance that has been changed, with the original image left unaltered.

Marquee

The flashing dotted outline that surrounds a selection. You'll also see it referred to in some places as 'marching ants'.

Rasterising

When you 'rasterize' a graphical element, you convert it from a vector to a pixel-based image. It will no longer be scalable like a vector, but can still be edited, like other images in Photoshop.

Resolution

A measure of how many pixels make up an image. A resolution of 300dpi (dots per inch) is recognised as the minimum if you're intending to print your images. 72dpi is sufficient for images intended for the web.

Selection

Any part of an image which you select with Photoshop's tools, usually indicated by a marquee around it. Making selections enables you to work on parts of an image, or remove them, without affecting the rest of the image.

Thumbnail

A small, 'thumbnail-sized' version of an image. You'll find them in

folders of images and in Photoshop's File Browser. Because they're smaller than a full-size image they're fast to load, and you can browse through them more quickly, which makes finding the file you're after much easier.

Pixel

An abbreviation for 'picture element', it's essentially a tiny dot of colour on screen. Most images are made up of millions of pixels, which combine to make an image look seamless. Zoom in very close to an image, however, or enlarge it to a high degree, and you can clearly see these individual pixels.

PSD (or .psd)

Adobe Photoshop's own file format, which preserves elements such as layers and channels. If you're editing an image file, it's sensible to save it as a .psd, in order for the changes you've made to remain editable when you next open it.

Spot colour

A method of specifying and printing colours in which each colour is printed with its own separate ink. In contrast, process colour printing uses four inks (cyan, magenta, yellow and black) to produce all other colours.

Tool options bar

When a tool is selected, the corresponding tool options bar automatically appears along the top of the Photoshop window, giving you access to various options relating specifically to that tool. These often include effects such as Anti-aliasing and Feathering.

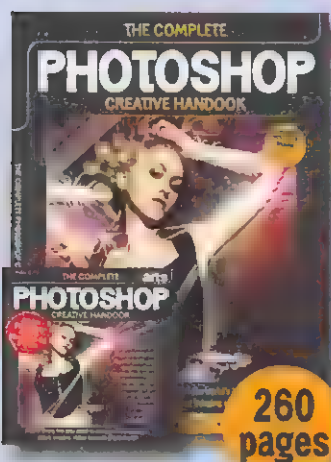
The Complete Handbooks

Improve your knowledge of the subjects that matter with our comprehensive collections of tutorials, projects and features



PHOTO TECHNIQUES

- ◆ Suitable for film and digital camera users
- ◆ Covers compact cameras and SLRs
- ◆ Perfect starting point for novice snappers
- ◆ Great skills refresher for the more experienced
- ◆ Practical guidance and advice from experts
- ◆ Chapters on composition, exposure, colour, light, Black & White, and Flash photography



PHOTOSHOP CREATIVE HANDBOOK

- ◆ Over 40 creative tutorials and features
- ◆ Use Photoshop for 3D and vector art
- ◆ Secrets from professional digital artists
- ◆ Make Photoshop work collaboratively
- ◆ Create stunning works of art using advanced tools

ON THE DVD-ROM

- ◆ Adobe Photoshop CS 2 trial for Mac & PC
- ◆ Adobe Illustrator CS 2 trial for Mac & PC
- ◆ Full programs, tutorial files, video lessons & more!



Each issue gives you unbeatable coverage of its subject plus some feature a **FREE CD-ROM or DVD-ROM**

**SIMPLE
STEPS
SERIES
123**

**ON SALE NOW
EXCLUSIVELY FROM**

SUBJECT TO AVAILABILITY FROM SELECTED WH SMITH HIGH STREET STORES

WHSmith

Index

Turn straight to the information you need with the help of our comprehensive index

0-9

16-bit 23, 33, 113
3D 29, 42, 44, 59, 109
8-bit 33

A

Acrobat 10, 90-99, 110, 117
Actions 18, 24, 35, 38, 39, 89, 120
Activation 10, 13
Animation 10, 18, 34, 59, 84, 85, 116
Attachments 39, 92, 102, 117

B

Bitmap 43, 44, 48, 53, 55, 56
Blending modes 27, 42, 54
Bridge Center 15, 31, 113, 119
Bridge Browser
Brush 52

C

Cache 22
Camera RAW 23, 30, 59
CMYK 72, 73
Colour 73
Crop Tool 23, 86, 95
CSS 78-83

D

DHTML 74, 85, 86
Digital signatures 96
Distiller 99
Dpi 22

E

Email 39, 102, 103
EPS files 99, 105
Exporting 43, 49, 71, 102, 103

F

Favorites 10, 15, 103, 118
Fill 51
Find 15, 17
Flash 24, 43, 85
Fonts 28, 53, 70, 82, 108
Forms 102, 103

G

Gamut 73.
GIF 21, 34, 36, 40
Gradients 51, 110
GoLive 74-89

H

HDRI 113
HTML 31, 80-89, 97

I

Illustrator 44-59
ImageReady 36-43, 81
Importing 15, 20, 40, 66, 68, 80, 98, 102
InDesign 60-72
Inspector 76, 80, 81, 82

J

JavaScript 84, 85, 106

JPEG 21, 36, 39, 40, 71, 103

K

Keywords 14, 115

L

Layers 27, 54, 55
Liquify filter 32, 112
LivePaint 114
LiveTrace 58

M

Memory 12, 16, 22, 59
Metadata 15, 115, 119
Mobile content 88

N

Navigator 20, 46, 62

O

OCR 90, 98
Opacity 37, 30
Optimisation 39

P

Path 49, 50-59
PDF 60, 71, 92-99
Perspective 18, 24, 59, 112
Preflight 70
Photoshop 18-35, 112, 113
Plug-Ins 33, 105, 120
PostScript 90, 99

Preferences 22, 72, 121

Q

QuickTime 89

R

Rating 12, 15, 90

Raw files (See Camera RAW)

Registration 13

RGB 73

Rollovers 36, 41, 42, 81

S

Scanner 98

Search 15, 17, 92, 120

Selections 26, 29

Slices 36, 38, 41

Stock Photos 10, 100, 104

T

Tables 31, 68, 69, 78

Templates 47, 64, 77

Text 28, 29, 53, 65, 66

TrueType 108

Tutorial 14, 17, 25, 46, 109

U

Undo 35, 56

URL 42, 81, 97, 112, 116

V

Vector 43, 48, 53, 99

Version Cue 16

Video 18, 34, 79, 88, 89, 116

W

Web gallery 31, 39, 119

White balance 25

Workgroup 90

Workspaces 16, 81, 118, 119

X

XHTML 88

Z

Zoom Tool 23, 26, 32, 48, 92

Photoshop

FocusGuide

Get going

INSTALLING AND EXPLORING ADOBE CS2

Adobe CS2 contains all the image-editing, graphic design and desktop publishing tools you'll ever need, and this Focus Guide will help you get the most out of them

Get editing

IMAGE EDITING WITH ADOBE PHOTOSHOP CS2

Photoshop CS2 is the industry standard image editing package but you can do a lot more with it than just retouch your photos. Photoshop is a legendary product that will add so much more to your experience of Creative Suite 2.

Get cleaning

POLISH YOUR IMAGES WITH IMAGEREADY

ImageReady is one of the less appreciated tools in the Creative Suite 2 package but once you understand just how useful it is, you'll find that it'll become a key part of your workflow

Get Creative

DRAWING AND PAINTING WITH ILLUSTRATOR

Illustrator is the favoured tool of many digital artists and designers. You can use it to create imagery for all kinds of CS2 projects, and we get you started. This is a great tool for creating logos and art

Get designing

PAGE LAYOUT AND DTP WITH INDESIGN

From home-made pamphlets and flyers to magazines and books, Adobe InDesign is the complete page layout and text editing tool for any desktop publishing project

Get web savvy

DESIGNING FOR THE WEB WITH GOLIVE CS2

Adobe GoLive enables you to create stunning websites easily. We'll show you how you can use it to do everything from designing your pages to uploading them to the web

Get sharing

SHARE YOUR DOCUMENTS WITH ACROBAT

Adobe Acrobat may seem like the odd program out among the design powerhouses of Creative Suite 2, but it's a very useful - and versatile - tool for sharing your documents

Get more

ADDITIONAL SOFTWARE AND FEATURES

There's more to Creative Suite 2 than the mainstream programs we've already looked at - here's how to get the best from the rest of this great package's applications and features

Get efficient

THE NEW TOOLS AND FEATURES IN CREATIVE SUITE 2

Fantastic new features across all the programs make this release of Creative Suite more powerful and versatile than ever. In this chapter is our handy reference guide to what's new in CS2

